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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC VIDEO, AND HOME ENTERTAINMENT

JANUARY 25, 2003

Touring Gets Top Billing As Stable Revenue Stream

BY RAY WADDELL
and MELINDA NEWMAN

Touring, record sales, and radio play have long constituted the trinity of an artist's career. But as Internet piracy derails album sales and radio playlists tighten, touring has become the most stable, reliable part of the equation. Many artists with still-thriving record sales now see touring as the key to their continued livelihood.

"At this point, [touring] is what's going to keep us going," Creed guitarist Mark Tremonti says. That may sound like a strange statement from a band whose three albums have combined sales of more than 20 million copies, but Tremonti knows—with album sales down more than 10% last year, according



CREED, WITH MARK TREMONTI ON RIGHT

to Nielsen SoundScan—that there is reason for concern.

"When our next record comes (Continued on page 88)

Lack Brings Open Mind To Sony

New CEO Says 'Terrific' Team Will Help In Tackling Industry Issues

BY ED CHRISTMAN

NEW YORK—The smoke has cleared at Sony Music Entertainment (SME). But the choice of Andrew Lack to succeed Thomas D. Mottola as chairman/CEO of SME raises a whole new set of questions, with few answers yet viable.

Among those questions: Will the Mottola management team be kept intact? Will Sony's corporate headquarters in Japan now exert greater influence over SME? And will Lack, an industry outsider, be able to lead SME toward finding the elusive answers to the many issues haunting the music industry?

Lack is to join SME Feb. 1 in New York. He arrives in the business from NBC, where he has served as presi-



ANDREW LACK



THOMAS D. MOTTOLO

dent/COO since June 2001; previously he was president of NBC News. Lack may lack music-industry experience, but he does have a strong relationship with Sony Corp. of America chairman/CEO Howard Stringer, with whom he worked at CBS in the '80s and to whom he now reports.

In his first interview with *Billboard*, Lack acknowledges that he is still familiarizing himself with the many well-documented challenges that face the music industry, including declining CD sales, the role of the Internet, and digital piracy. "I don't profess to have the answers to very complicated questions walking in the door, but I am getting familiar with the debates,"

(Continued on page 87)

Labels Hope To Dial Up Wireless Windfall

BY GORDON MASSON

and JULIA KORANTENG
LONDON—There's not a lot of love lost between the music industry and the giants of telecommunications. While the telcos endeavor to secure cheap or free access to "content," the music industry has battled to protect its intellectual property.

But during a time when global music sales have slumped dramatically, mobile-phone

operators are also experiencing declining revenue from voice usage, and both sides realize that by joining forces they could make sweet financial music together selling ring tones, phone screen-savers, music downloads, videoscips, and more.

"People are going after music now more deliberately than they ever were," says Fergal Gara, EMI Records VP of

(Continued on page 86)



BERT CLOECKAERT
UNIVERSAL MUSIC

Ruling On Copyright Extension Leaves Foes With Little Recourse

BY BILL HOLLAND

WASHINGTON, D.C.—The Jan. 15 ruling by the Supreme Court upholding the 1998 Sonny Bono Copyright Term Extension Act (CTEA) effectively leaves little ammunition for those interests that would like to convince Congress to turn back the clock on U.S. copyright protection.

Music industry leaders are calling the 7-2 ruling by the High Court a major victory for creators

and copyright owners.

The CTEA extended copyright protection an extra 20 years, to life of the author plus 70 years. The case, *Eldred et. al. vs. Ashcroft*, brought by book publishers of public-domain material, challenged the authority of Congress to extend the term of copyright. The challenge was supported by Internet publishers and others who wanted to make

(Continued on page 87)

Jay Boberg Resigns As MCA Prez: Page 3 • Maurice Gibb Remembered: Page 4 • Norah Jones Climbs To No. 1: Page 75

MIDEM
2003
SPOTLIGHT BEGINS ON PAGE 23

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- WEEKLY AND ANNUAL CHART PACKAGES
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avril lavigne



kenny g



faith evans

• Best R&B Vocal Performance by a Female



kenny g

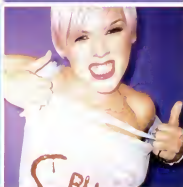
• Best R&B Vocal Performance by a Male

• Best R&B Vocal Performance by a Duo or Group



outkast

• Best Rap Performance by a Duo or Group



pink

• Best Female Pop Vocal Performance

• Best Pop Vocal Performance by a Female



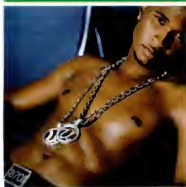
santana

• Best Pop Collaboration with Vocals



h.c.

• Best R&B Vocal Performance by a Duo or Group



usher

• Best R&B Male Vocal Performance



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on their Grammy nominations.

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Top Albums

ARTIST	ALBUM	PAGE
NORAH JONES	Come Away With Me	76
ALISON KRAUSS + UNION STATION	Live	42
ANDREA BOCELLI	Sweetener	41
JOSH GROBAN	Classical Crossroads	78
DIXIE CHICKS	Home	43
LOUIE DEVITO	N.Y.C. Underground Party 5	40
THE EXILES	Beats	79
U2 + THE EAST SIDE BOYZ	Crush	79
NORAH JONES	Come Away With Me	40
THE BEATLES	1	79
TONY BENNETT + K.O. LANG	A Wonderful World	76
NORAH JONES	Come Away With Me	40
VARIOUS ARTISTS	Classical	40
LAS KETCHUP	Las Ketchup	78
VARIOUS ARTISTS	Latin	78
AALIYAH	40	41
SOUNDTRACKS	A Mile	40

Top Singles

ARTIST	TITLE	PAGE
EMINEM	Lose Yourself	41
FAITH HILL	Cry	43
SANTANA FEATURING MICHELLE BRANCH	The Game Of Love	40
MARK WILLS	10 Sonnets	40
MURK VS. KRISTINE W	Somebody	40
MADONNA	The Donor Day (Remixes)	40
RICARDO ARJONA	El Problema	40
AALIYAH	Miss You	40
NELLY FEAT. KYANUS, ALI & MURPHY LEE	For Real	40
3 DOORS DOWN	When I Grow	40
FOO FIGHTERS	All My Life	40
CHRISTINA AGUILERA	Beautiful	40

Videos

TITLE	PAGE
LILLO & STITCH	44
XXX (WIDESCREEN)	44
XXX	44
XXX	44
XXX	44

ARTIST	ALBUM
SUSAN TIDECHE	Wish For Me
VARIOUS ARTISTS	WOW ME 2002
KIRK FRANKLIN	The Best Of Kirk Franklin
SEAN PAUL	Daddy Rock
SOUNDTRACK	World Music
JOSH GROBAN	Classical Crossroads
THE LAND BEFORE TIME: JOURNEY TO BIG WATER	
FIRM: BODY ACQUILITY SYSTEM	
AND 1: MIXTAP TOUR 2002	

Top of the News

- 6 Universal Music Publishing Group links an exclusive deal with Gloria and Emilio Estefan Jr.
- 8 Executive Director: Patrick Mooney is named president of Ultra Records in New York.



Artists & Music

- 11 The Beat: Former Virgin co-president Ashley Newton returns as executive VP of A&R for RCA.
- 11 Erosion tries its hand at covers with Other People's Songs on tape.
- 18 Higher Ground: Frank Bredens steps down as president of the Gospel Music Assoc. and the Christian Music Trade Assn.
- 18 In the Spirit: Rick Franklin tops the winners list at this year's Stellar Gospel Music Awards.
- 19 Jazz Notes: Chelli Minucci infuses '80s funk into his latest solo set, Night Grooves.
- 20 Touring: Toad the Wet Sprocket comes together for its national reunion tour.

Boxscore: Neil Diamond

- 21 Boxscore: Neil Diamond grosses almost \$4.9 million with six concerts.
- 32 R&B: 6 Questions spotlight entertainment attorney Darrell O. Miller.
- 35 News & Deeds: Atlanta's Baby D brings Big Oomp into the national spotlight through a multimillion-dollar deal with Epic Records.
- 36 Latin Notes: Univision signs its first major act, Pepe Aguilar.
- 39 Beat Box: 21st launch- its first TV commercial with the help of Jay-Johnson's "Automatic Lover."
- 41 Country: A "new tradition- alism" may be starting to take hold at country radio.

- 44 Reviews & Previews: Groove Armada, Cirque du Soleil, and Sonny Landreth take the spotlight.
- 55 Studio Monitor: moo, combines live performances with studio sessions for Wormwood.
- 56 Songwriters & Publishers: Warner Bros. Publications finds



Its Simpsons Songbook in surprising demand.

Merchants & Marketing

- 49 Handman Co. pulls out of the e-commerce outsourcing business.
- 50 Declarations of Independents: Returns to indie distributors serve as one indicator of trouble for retailers.
- 51 Retail Track: The early payments of post-holiday product should indicate how retailers will fare in 2003.
- 53 Home Video: CDM aims to draw a larger audience to anime with a new mid-priced line.

International

- 65 Premios Amigos faces legal action from Virgin Records Spain.
- 66 Hits of the World: Eminem's hit from the 8 Mile soundtrack, "Lose Yourself," tops five international singles charts.
- 67 Global Music Pulse: The last song written by Joe Strummer will be premiered at a South Africa AIDS benefit.

Programming

- 72 Tuned In: Dixie Chicks, Santana, Celine Dion, and others are tapped to take part in the Super Bowl XXXVII festivities.

Features

- 6 Market Watch
- 70 Classifieds
- 75 Between the Balloons: After 46 weeks and five Grammy Award nominations, jazz sensation Norah Jones finally claims the No. 1 spot on The Billboard 200.
- 89 Update
- 89 Billboard.com: What's online this week.
- 90 The Billboard BackBeat



DIXIE CHICKS

At a Glance

- 80 Chart Artist Index
- 83 Chart Song Index

Bee Gee Maurice Remembered For Harmonic Contributions

BY MELINDA NEWMAN

As one of the architects of the Bee Gees' harmony-laden, textured pop sound, Maurice Gibb brought a sense of melody to the creative process that will be sorely missed, says Ari! Mardin, who produced many of the trio's biggest hits. Gibb died Jan. 12 in Miami of cardiac arrest prior to surgery for an intestinal blockage. He was 53.

"Definitely his strongest musical contributions were the over-

all harmonic concept in the general arrangement of the song and the infectious grooves he set up with his bass," Mardin says. The Bee Gees were three equal parts of creativity, and to watch the three brothers write together was an amazing process. They would come up with an idea and there would be syllables, and they would turn the syllables into meaningful lyrics. It was like watching a house being built."

With his brothers—twin Robin and older sibling Barry—Gibb created some of the most indelible pop music of the 20th century. Since their 1967 debut, the Bee Gees have charted 30 top 40 hits in the U.S. Although forever linked with the disco movement because of their incredibly successful contributions to the Saturday Night Fever soundtrack, the brothers' sound actually spanned all musical formats, from country to pop to R&B. In a March 2001 *Billboard* spotlight heralding the Bee Gees' 35 years in music, U2's Bono said, "There are five extraordinary catalogs that make me feel like I'm with them. It doesn't have to be said, the Bee Gees are up there with the Beatles."

Russ Titelman, who produced the band's last U.S. top 40 hit, 1997's "Alone," says working with the trio was one of his career highlights. "We were in Miami working on the song, and Maurice put the keyboard parts on. When I heard what he'd done, I said,

"This is the magical thing that happens: this is the Bee Gees."

The trio's last new studio album, *This Is Where I Came In* (Universal), was released in 2001. A Universal Music Enterprises representative says there are no plans to reissue any Bee Gees catalog as a result of Gibb's death.

Just prior to his death, Gibb had completed producing an album for his daughter Samantha.

In an interview with the BBC, Barry Gibb declared that he and Robin would go on creating music as the Bee Gees. In the same interview, they said they were calling for a full hospital investigation into their brother's death.

Lauded for his sense of humor, Gibb's fun side was in evidence when interviewed by *Billboard* in November 2001 for *Go On: Their Greatest Hits: The Record* (Polygram/UTV Records). Maurice talked about how the memories of the brothers' early hopes and dreams washed over him as he listened to material for the set, but he spoke with equal enthusiasm for one of his latest passions: playing paintball. "It's my sport, my love," he said. "It's been given a bad rap from the kids. It's good for the stress level."

Following his death, syndicator Jovis Radio Network works reissued its Bee Gees special, *The Record*, and offered it commercial-free to radio. Retailers also reacted: Virgin Megastores put the greatest-hits set back into its listening stations. Additionally, in Jan. 13 American Music Awards were dedicated to Gibb.

In addition to his daughter and brothers, Gibb is survived by his son and brother-in-law of flowers, the family requests that donations be made to the Andy Gibb Memorial Foundation (named after Gibb's younger brother, who died in 1988), c/o Dale Community Foundation, 200 South Biscayne Blvd., Suite 505, Miami, Fla. 33131.



MAURICE GIBB

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Estefan Deal Consolidates Copyrights Under UMPG Umbrella

BY JIM BESSMAN

Universal Music Publishing Group (UMPG) has signed an exclusive agreement to administer the publishing interests of Gloria and Emilio Estefan Jr. and their independent publishing companies Foreign Imported Productions & Publishing (FIPP) and Estefan Music Publishing Inc. (EMPI).

The deal marks the first time that all the copyrights the Estefans hold have been consolidated under one publishing umbrella. Previously, the FIPP and EMPI catalogs were administered by Sony/ATP, while Gloria Estefan published through EMI Music Publishing.

The Estefan catalogs comprise more than 3,000 songs, including such Gloria Estefan and Miami Sound Machine hits as "Conga," "Don't Wanna Lose You," "Reach," "Anything for You," "Words Get in the Way," "Bad Boy," "Here We Are," "Coming Out of the Dark," "Always Tomorrow," "Live for Loving You," and "Cuts Both Ways."

The multicultural catalogs of FIPP—a top-ranked indie publisher according to the *Billboard* 2002 year-end Latin Publishing Corporation chart—and EMPI also contain international English and Spanish hit com-



Publishing Pact. Pictured at the Universal/Universal Music Publishing Group (UMPG) signing in Los Angeles in the front row are, from left, UMPG senior VP of Latin America Ivan Alvarez, worldwide president David Renzer, Gloria Estefan, Estefan Enterprises chairman Emilio Estefan Jr., and Universal Music Group president/COO Zach Horowitz. In the back row, from left, are UMPG senior VP of business affairs Michael Peterman, director of business/legal affairs Brad Sheffield, and executive VP/CO Michael Samuels.

positions by songwriters including Randall Barlow, who recently wrote "Confiendo En Ti" for La India and has also written and produced for Marcy Moore and Jaci Velasquez; Gian Marco, whose credits include songs for Marc Anthony and Velequez; Tim Mitchell (Shakira, Moore); George Noriega

(Shakira, Ricky Martin, Gloria Estefan, Alejandro Fernandez, Jennifer Lopez); Kike Santander (Fernandez, Cristian Castro, Gisselle); and Jon Secada.

Songwriter/producer Emilio Estefan Jr. is the UMPG move's "hard decision, because we worked with EMI and Sony for many years,"

But he lauds UMPG's outreach.

"We don't only hit one market but appeal worldwide because of the multi-ethnic diversity of our writers," Estefan says. "Universal has the right attitude and showed us that they can get our music out in different ways and places."

Noting that his company "has always been very serious about the Latin side of the business," UMPG Worldwide president David Renzer lauds Estefan as a "visionary [long] at the forefront of the entire Latin crossover sound, who continues to be incredibly contemporary and hungry to have more hits." Negotiations between the parties, Renzer adds, took two years.

Renzer continues, "Emilio's involved in some of the biggest crossover acts right now, like Shakira and Thalía. We've already pushed him into film activity, and he's met

with some of the [Universal] labels. And Gloria has a new album coming out this year."

Gloria Estefan's forthcoming album for Epic will be her first English-language disc in six years. She says it's both "very personal" and the first album of songs that she's entirely written or co-written.

"I love that for the first time in a long, long time I'm back in the [publishing] fold," she says, noting that at the beginning of the Estefans' songwriting/publishing pursuits, she was "pretty much the writer for FIPP when it started in our garage in 1978."

Gloria Estefan, who is also working on the music and screenplay for a Connie Francis biopic, adds that the UMPG deal maintains her desire to keep her publishing and recording deals separate, rather than "having all the eggs in one basket."

Lesinski Replaces Doctorow Atop Paramount

BY JILL KUPINS

LOS ANGELES—Last month witnessed major executive changes at Warner Home Video (WHV) and Twentieth Century Fox Home Entertainment, and now Paramount Pictures has entered the fray. On Jan. 9, the company appointed Tom Lesinski the new president of worldwide

home entertainment for its motion-picture group.

Lesinski—who will report to Rob Friedman, COO of Paramount Pictures and vice chairman of its motion picture group—replaces 20-year veteran Eric Doctorow. Doctorow will continue to serve as a consultant to Paramount for an unspecified time.



LESINSKI vision is radical strategy changes" looking forward.

But by appointing Lesinski—who last served as VP of WHV and also held several positions in WHV's marketing division, including executive VP of worldwide marketing—Paramount may be looking at WHV's more aggressive business tactics, such as pushing rental chains to emphasize DVD sales and lowering sell-through prices on DVDs. Friedman notes that Lesinski will "definitely bring new ideas" to the table. Lesinski declined to comment for this story.

Under Doctorow's leadership, Paramount became the first home entertainment company to ship more than 1 million DVDs of a title with 1999's *Titanic*.

The day before Lesinski's Paramount appointment, WHV named James Cardwell as its new president in place of Warren Lieberfarb, who was let go Dec. 20, 2002 (*Billboard*, Jan. 18). A replacement for outgoing Fox Home Entertainment president Pat Wyatt, who left the company Dec. 19, 2002 (*Billboard*, Jan. 11), has not been announced.

will be held by various investors. In a statement, Paramount president/CEO Brian L. Roberts said, "We are very pleased to partner with Radio One, an innovative leader in reaching African-American audiences with programming that entertains and informs. Comcast serves 21 of the top 25 U.S. markets, where 50% of African-Americans reside. In the interest of providing the best possible multicultural programming for our subscribers, we have committed to launch this channel across a significant number of our markets and to work with other cable and satellite providers to reach as many total viewers as possible."

Comcast says it currently serves about 21.4 million U.S. cable subscribers.

Liggins added, "We have long believed that we could leverage our radio experience to become successful in targeting African-Americans through television. We have searched for the last four years for the right distribution and content partner that shared our vision, and we are very excited to have found that partner."

Radio One, Comcast Launch Network

BY CARLA MAY

Radio One and Comcast have joined forces to create a new TV network aimed at African-Americans (*Billboard Bulletin*, Jan. 14). The companies say that the as-yet-unnamed network is expected to launch in mid-2003 and will have a programming mix of entertainment, sports, and news.

BET targets 18- to 49-year-olds, while Radio One and Comcast say their network will target 25- to 54-year-olds. Reps for both companies could not say how much of the new network's entertainment programming would consist of music content. Lanham, Md.-based Radio One is one of the largest owners of radio stations that target an African-American audience, with 66 outlets in 22 markets. The company says that it will invest up to \$70 million in the new channel, which will retain less than 40% ownership. Radio One president/CEO Alfred C. Liggins will also serve as chairman of the TV network. Philadelphia-based Comcast will invest about \$60 million and have a similar ownership stake in the network's remaining ownership

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	
Total	25,526,000	22,547,000	(-11.7%)
Albums	24,942,000	22,231,000	(-10.9%)
Singles	584,000	316,000	(-45.9%)
YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	
CD	23,612,000	21,422,000	(-9.3%)
Cassette	1,275,000	737,000	(-42.2%)
Other	55,000	72,000	(-30.9%)
OVERALL UNIT SALES			
This Week	9,937,000	This Week 2002	11,607,000
Last Week	12,610,000	Change	<14.4%
Change	>21.2%		
ALBUM SALES			
This Week	9,788,000	This Week 2002	11,336,000
Last Week	12,443,000	Change	<13.7%
Change	>21.3%		
SINGLES SALES			
This Week	149,000	This Week 2002	271,000
Last Week	167,000	Change	<45.0%
Change	>10.8%		
TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION			
	2002	2003	
Northeast	1,302,000	1,229,000	(-5.6%)
Midwest/South	3,222,000	2,824,000	(-12.4%)
Far North Central	3,639,000	3,301,000	(-9.3%)
West/North Central	1,464,000	1,393,000	(-4.8%)
South Atlantic	4,352,000	4,012,000	(-7.8%)
South Central	3,389,000	2,981,000	(-12.0%)
Pacific	1,752,000	1,609,000	(-8.2%)
Mountain	4,492,000	4,073,000	(-9.3%)
ROUNDED FIGURES			FOR WEEK ENDING 1/13/03

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Nielsen SoundScan.



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"An Evening With The Dixie Chicks" the live dvd/home video concert release in stores Tuesday, February 11



CES Aims To Free Consumer From Computer

BY BRIAN CARRITY

LAS VEGAS—A number of digital-music gadgets and technologies that will be introduced during this year—many of which are on display at the Consumer Electronics Show (CES) Jan. 9-12 in Las Vegas—focus on giving consumers access to content beyond the PC and, in many cases, in increasingly smaller devices.

In the coming months, consumers will be able to access digital music via new portable players aiming to take on the Apple iPod, cell phones, and PDAs, as well as everything from TiVo and TiVo-like video recorders to DVD players.

As digital audio and video moves away from the home computer, issues regarding interoperability, common standards, and home networking. Many of the new gadgets are incompatible with other devices, commercial digital-music services, and/or delivery platforms.

RealNetworks CEO Bob Glaser told CES attendees Jan. 10 that there is a need to create common ground rules and digital-rights-management (DRM) standards that are acceptable to media companies, technology firms, and consumers. He said, "Right now, we have a bit of a culture clash in attempting to bring the three constituencies together."

Real used the confab to unveil a new DRM system based on its Helix technology. Similar to Real's earlier Helix initiative—which enables firms



to deliver nearly all streaming audio, and video content from one server, regardless of format—the Helix DRM will be compatible with a range of Internet media formats.

It is currently out in beta form and will have a final release in the second quarter. EM1 is among the companies that have signed on to use the Helix DRM commercially.

In the dedicated music-playback device market, hard-drive-based gadgets like the Apple iPod (*Billboard*, Nov. 9, 2002) were all the rage. This summer, Sonichee, best-known for its line of Rio digital-music players, will introduce a pair of hard-drive-based music players—a 20-gigabyte hard drive that can hold upwards of 4,000 songs and a smaller, cheaper 1.5-gigabyte device that will hold roughly 600 songs.

Meanwhile, Creative Labs has launched a 20-gigabyte iPod-like

device called the Zen, and later this year, Samsung Electronics will launch a 20-gigabyte hard-drive version of its Yepp player.

Efforts to move digital audio into the living room also emerged as a theme for attendees of the conference. Not only are stereo-component companies offering Web-enabled receivers, but listen.com announced that it is working with consumer-electronics companies to make its Rhapsody subscription service accessible on stereo systems via home networking.

Listen unveiled alliances with Motorola, Netgear, Rockford Fosgate, and RCA—all of which introduced products at CES utilizing wireless technologies that connect PCs with stereos. For instance, Rhapsody is now compatible with the Motorola Simplefi, a wireless digital audio receiver, and the RCA Lyra Wireless, which enables digital audio files to be transmitted from the PC to traditional home stereos.

Listen also announced that it has joined the Universal Plug and Play (UPnP) Forum, an association of 500 companies working to develop standards that will enable easy-to-use home networking.

"It is absolutely critical that consumers get unlimited access to music in their home-theater system," Listen CEO Sean Ryan says. "If you can only consume music in front of your PC, you just limit your audience."

'Dark Side' Brightens SACD

BY CHRISTOPHER WALSH

Several developments announced at the Consumer Electronics Show, held Jan. 9-12 in Las Vegas, will provide a significant boost to the Super Audio CD (SACD) format and the surround-sound audio it can deliver.

EMI Music plans to release Pink Floyd's *The Dark Side of the Moon* March 3 on hybrid SACD, coinciding with the 30th anniversary of the title. For release on the new format, longtime Pink Floyd engineering producer James Guthrie created a 5.1-channel mix and remastered the renowned recording. *The Dark Side of the Moon* will also be the first SACD released on the EMI Capitol label in the U.S.

Former Pink Floyd bassist Roger Waters says, "What I remember faithful to the original album, James' was 5.1 mix, and the whole new sonic dimension I think *The Dark Side of the Moon* really lends itself to 5.1. There's more space for all the theater."

Hybrid SACDs are both forward- and backward-compatible: Playback on an SACD player allows delivery of the format's high-resolution audio, while the discs are also playable on any standard CD player. Many SACDs,

such as *The Dark Side of the Moon*, also carry a surround-sound mix, while others are stereo-only.

In other SACD news, Sony Music Entertainment has announced a series of 15 albums by Bob Dylan on the hybrid SACD format. The releases, due in the fall, include many of Dylan's classics, such as *Highway 61 Revisited*, *Nashville Skyline*, and

Blood on the Tracks, along with the more recent *Time out of Mind* and *Love and Theft*.

Also in March, Universal Music Group will release *The Police Greatest Hits—Every Breath You Take: The Classics* in hybrid SACD. In addition, the whole Police catalog will be reissued in remastered versions on SACD stereo and CD. UMG plans to roll out additional

SACD releases throughout 2003, including new albums by Peter Dinklage, the Roots, the Wallflowers, and 3 Doors Down.

The Dylan series will be produced on a new hybrid-disc replication line that is scheduled for launch in May at Sony Disc Manufacturing's flagship U.S. facility in Terre Haute, Ind. Initially, the line will produce 15,000 discs per day.



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RECORD COMPANIES: Patrick Moxey is named president of Ultra Records in New York. He was senior VP of A&R for Virgin Records. Moxey is also the owner of Ultra Records.

Barry Ilberman is promoted to senior VP of global human resources for Sony Music Entertainment in New York. He was VP of global human resources.

Tom Maffei is named VP of crossover promotion for MCA Records in Santa Monica, Calif. He was senior VP of promotion for Priority Records.

Artemis Records promotes **Shannon McSweeney** to senior director of marketing services and international and **Greg Eckelman** to director of creative services in

New York. They were, respectively, director of marketing services and marketing coordinator.

PUBLISHING: William G. Sorenson is named executive VP/COO of EMI Music Publishing. He was executive VP/COO of BMG.

ASACA's pop-rock department promotes **Wade Metzler**, previously Northwest regional representative, to senior director of membership in Los Angeles; **Jackey Simms**, previously artist development representative, to senior director of membership in New York; and **Margaret Spodig**, previously membership representative, to director of membership in New York.

Retailers Looking For AMA Sales Bump

BY MELINDA NEWMAN

LOS ANGELES—Retailers are hoping the 30th Annual American Music Awards (AMA), the first major music awards show of the year, will keep music in the forefront of consumers' minds.

"Anything that prompts the consumer to think about music purchasing at this time of year is a good thing," Virgin Entertainment Group senior VP of product and marketing Dave Alder says. "The AMAs definitely serve a purpose, to fill a gap in the calendar between the pre-holiday heavy marketing period and the Grammys."

Eminem was the big winner on the show, which aired Jan. 13 on ABC from the Shrine Auditorium in Los Angeles. The no-show artist earned four trophies, including statues for favorite male pop/rock and hip-hop/R&B artist awards. Other multiple winners included Ashanti, Creed, and Chubbazz. Past winners included Nickelback, Missy Elliott, Tim McGraw with Elton John, Ja Rule with Bobby Brown, Christina Aguilera, Shania Twain, and Matchbox Twenty.

Mike Pratt, VP of merchandising for seven-store, Omaha, Neb.-based Fiebert's, says the store's customers will get the biggest sales bang out of the show because most of the winners' albums have already peaked. "Since the [AMAs] are based upon sales, to some extent, many of those records have

already reached the top of the bell curve and are now on their way down."

He predicts that Twain will be a boost because of her strong performance on the show and because her album *Just* is still relatively new.

Despite a number of high-profile performances and the Osbournes' stint as the hosts, the show drew its lowest ratings since its 1974 inception. The AMAs had an 8.8 rating/12 share, according to Nielsen Media Research. The 2001 AMAs drew a 9.9

rating/16 share.

AMA winners are selected by a national sampling of approximately 20,000 people who are sent ballots by a polling firm. The final nominees are compiled from music-industry publications.

For a complete list of winners, log on to billboard.com/awards.

Additional reporting by Margo Whitman in Los Angeles and Carla Hay in New York.

Parsons Is AOL TW Chairman

BY MATTHEW BENZ

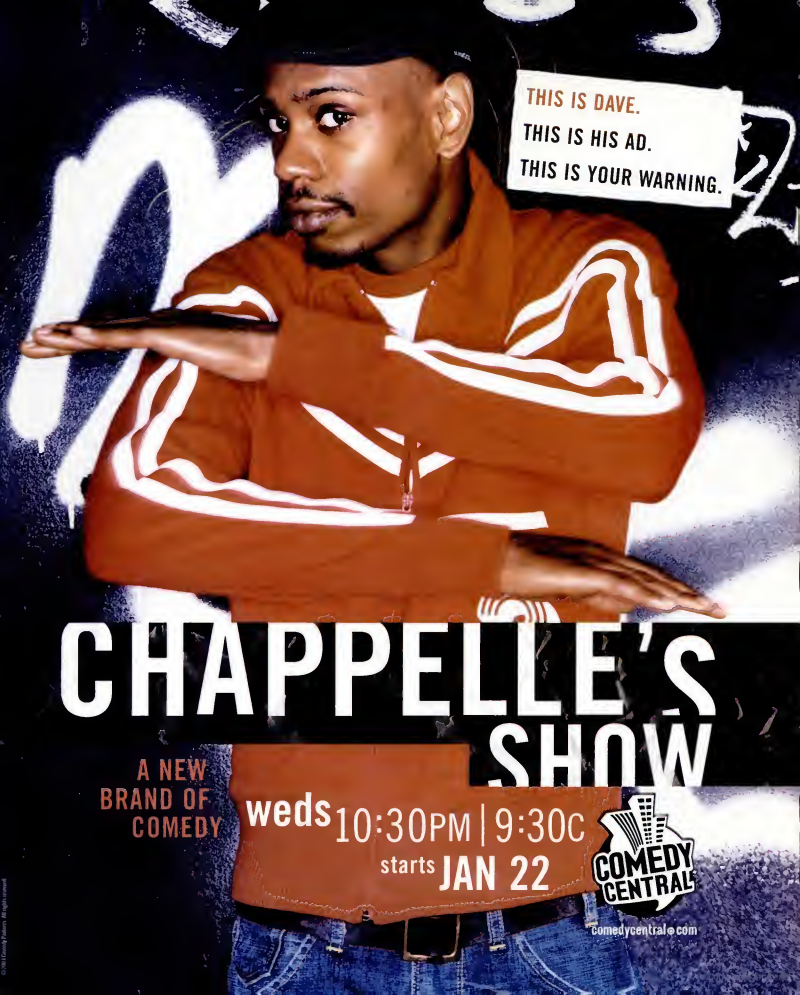
NEW YORK—AOL Time Warner (AOL TW) is combining the positions of chairman and CEO and has named current CEO Dick Parsons to the top post. The move, announced Jan. 16, will take effect May 16 at AOL TW's annual shareholder meeting.

The appointment comes only four days after current chairman Steve Case, former co-CEO of AOL TW, initially hailed as a chief architect of the January 2001 mega-merger of America Online and Time Warner, but in the past year he had become a lightning rod for criticism of the deal. He remains on the AOL TW

board, which voted unanimously to give Parsons the chairmanship.

By moving quickly to elevate Parsons, AOL TW laid to rest speculation as to how the media, entertainment, and internet worlds might look to fill the chairman post. One report, which AOL TW denied, suggested it was considering Viacom president/COO Mel Karmazin for a top job.

Parsons, formerly co-CEO of Time Warner, became president of AOL TW after the merger, with oversight of Warner Music Group and the company's other content businesses. He became CEO upon the resignation of his former boss, Gerald Levin, in May 2002.



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by Melinda Newman

The Beat

RE-EMERGING: After laying low for a year following his departure as co-president of Virgin Records North America, **Ashley Newton** has resurfaced as executive VP of A&R for RCA Records. He will report directly to RCA Music Group chairman **Clive Davis**, who assumed leadership of RCA last November (*Billboard*, Nov. 30, 2002).

While some may see it as a step backward to go from co-president to executive VP, Newton says it's a relief. "I just want to be a music guy again," he says. "The last couple of years at Virgin, [I and co-president **Ray Cooper**] were so caught up in a very difficult environment with misfortune and shifting ground. This is the start of a new Clive Davis dream, and I'm thrilled to be part of it."

Prior to the RCA offer, Newton looked to be headed back to England. He explains, "[Warner Music Group chairman] **Roger Amez** had invited me to review the Warner Bros. agenda in the U.S."

Ultimately, Newton says he opted for RCA because "I felt an overwhelming desire to learn more about the American scene."

At first glance, Newton and Davis would seem to have different A&R philosophies: Newton has signed acts that have often been critical darlings but have not garnered tremendous commercial sales, whereas Davis has cultivated long-term careers through mainstream successes.

"One act that undoubtedly grabbed Clive's attention on my C.V. was the **Spice Girls**," Newton says. "But I would say the acts that are a great reflection of my taste are the ones that are more deep and rich, and they move from the margins to the mainstream at a pace of their own." Newton believes he and Davis can find a balance. "There are acts that Clive will be expecting breakout records from, but

as much as he understands the language of American radio, he also looks for careers."

Newton, who starts Monday (20) in RCA's New York office, says his first step is to review the roster. One group that has caught his attention is **My Morning Jacket**, but otherwise it is too soon to comment on the label's 30-plus acts.

"I'm not going in like a gunslinger," he says. "I'm going to get a good, round knowledge of the acts. Perversely enough, I think I probably have a better understanding of the broadly Warner Bros. roster than RCA's right now. In these kind of situations, you know, there can be a little shift here and there, but I don't think it's going to be dramatic."

He adds that he sees senior VPs of A&R **Steve Ralbovsky**, **Steve Ferrer**, **Bruce Flohr**, and **Brian Malouf** as the "cornerstones" of his creative team. Senior VP of A&R **David Bendeth** was let go in a series of job cuts earlier this month (*Billboard*, Jan. 18).

One of Newton's first goals may also be re-upping its contract with RCA. "I have to get a full understanding of what's happened to date," he says, "but it's something that's cropped up in conversations. They've had an outrageously successful career, and it would be wonderful for them to continue in the fold."

Newton says he's "anxious to get back in the trenches," but admits his job will be with Cooper, with whom he has worked since 1984. "It will be like going to the office everyday without my brother. I'll miss him desperately," Newton says. "I don't know if he wants to get back in the business. He's working with [environmental concern] Futureforest and seems very happy. But I was like, 'I gotta get back in.'"

Diverse List Gets Erasure-fied

Covers On 10th Studio Set Range From The Buggles To Buddy Holly

BY MICHAEL PAOLETTA

British duo Erasure has been making music for 18 years. In the years since bandmates Andy Bell and Vince Clarke released their first album, *Wonderland*—which spawned global hits like "Who Needs Love (Like That)" and "Oh L'Amour"—much has changed in the music industry and the music marketplace in the U.S.

Back then, Clear Channel Communications (CCC) didn't own 1,200 radio stations, MTV played music videos day and night, and a dance-pop act like Erasure could receive ample airplay. Today, conglomerates like CCC control what the

mainstream hears. In such a scenario, what's a venerable act like Erasure to do when armed with a new album? That is the question being bandied about by the duo and its label, Mute, which for the first time is releasing an Erasure set worldwide.

"The U.S. marketplace is not the same market it once was," Mute director of marketing Jeanne Klafin says. "Even though Erasure has history, today's younger audience may not 'get' the duo, which is why we'll be targeting an older audience with the new album."

Given the new album's theme, Klafin's thinking may be on target. Appropriately titled *Other People's Songs* (due Jan. 28, one day earlier internationally), the set finds Bell and Clarke revisiting cherished songs from different eras and different genres—all done in Erasure's signature electronic fashion. A collaborative effort between Erasure and producer/mixer Gareth Jones, *Other People's Songs*—the act's 10th studio album—finds the duo tackling songs made famous by a diverse group, including Peter Dinklage ("Solitary Hill"), Buddy Holly ("Everyday"), Elvis Presley ("Can't Help Falling in Love"), and The Righteous Brothers ("You've Lost That Loving Feeling"). The album closes, ironically, with the Buggles' "Video Killed the Radio Star," with Bell's melancholic vocals replaced by the robotic stylings of Mick Martin.

Other People's Songs was preceded by the Jan. 14 release of "Solitary Hill." The CD maxi-single includes two new cuts ("Tell It to Me," "Searching"), a new cover ("Ave Maria"), two remakes of "Solitary," an alternate mix of "Radio Star," and a CD-ROM short by Clarke. On Jan. 3, the single went to hot AC, triple-A, and alternative specialty shows. It debuted at No. 10 on the U.K. singles chart.

"Making this album was like getting the cobwebs out," Bell says. "By picking and choosing and then recording the songs for the album, we reclaimed the process of songwriting, something I believe we needed to do."

"Our last three albums were not necessarily commercial successes," Bell continues, referring to *Loveboat*, *Courtesy*, and *Erasure*. "Vince and I don't take it too personally, though; we see it more as a sign of the times. But by covering other people's songs, we rediscovered a spark that may have been missing on our recent albums. The process resulted in a creative regrouping of sorts."

Since Erasure is certainly not a developing act, Klafin stresses the importance of reconnecting the duo with its sturdy fan base while at the same time creating a new audience—"but not a *TRL* audience."

Klafin explains that the label's goal with *Other People's Songs* is to reach fans of seminal Americana artists. "We're aiming at that older audience who may not have heard of Erasure before. Perhaps Erasure's new audience is an older consumer who watches VH1. To that end, Erasure is confirmed to host VH1 Classic's *All Star Jams*. For this show, scheduled to air Jan. 26, Bell and Clarke will select their favorite VH1 Classic videos, be interviewed about their career, and discuss the new album."

In March, the self-managed act embarks on a three-week club-style U.S. tour booked by Jonny Podell of New York-based Evolution Talent Agency.



NEWTON

Dave Matthews Band, which is near the end of its contract with RCA. "I have to get a full understanding of what's happened to date," he says, "but it's something that's cropped up in conversations. They've had an outrageously successful career, and it would be wonderful for them to continue in the fold."

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Freedman Marks Growth With 'Some Company'

BY LARRY FLICK

NEW YORK—With the Feb. 4 release of VY Music's *Some Company*, New York singer/songwriter Skott Freedman is striving to further build upon his already formidable fanbase.

The project shows him fleshing out his signature piano/voice sound with full-band arrangements, thus giving his material a commercially viable sound that would be equally at home on triple-A, hot-AC, and traditional AC radio formats.

For the artist, it has not been a matter of changing his sound to attract a wider audience. Rather, it is "a record of my growth as a writer and as an artist. It has been



an exciting and liberating journey to make the kind of music I want—and on my own terms."

Freedman says his career began at the age of 6, when he overdramatically slowed down "Over the Rainbow" on the family's small, electric organ in the basement until he felt it was "moving enough" to bring tears. When he dragged his parents downstairs to listen, they hesitantly smiled and said, "Good, honey, keep working at it."

Seventeen years later, he has worked on his craft to the point of cutting three CDs (including 1999's *Swimming After Dark* and 2001's *Anything Worth Mentioning*, both on the independent VY Music label) and gigging steadily throughout the U.S. and Australia.

Despite his considerable piano skills and a classically trained voice, the artist has earned high marks from critics and college-radio programmers for his lyrics that are, by turns, notably personal and vividly cinematic.

"It's purely a matter of writing what I feel and what I've experienced—either directly or through people in my life," Freedman says. "Music is at its best when it's honest. And I strive to be exactly that at all times."

Freedman is planning to hit the concert trail in support of *Some Company* this spring.



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Audio Letter Revisits Lone Album With Friends

BY TOM DEMALON

"It's not usually done," Audio Letter vocalist/violinist Sharon Gannon says of the group's *It Is This, It Is Not This*, a remixed version of an album it released more than 15 years ago. Gannon's understated assessment is appropriate, as the record is often strikingly subtle and rewards listeners who have open minds and undivided attention.

It Is This, It Is Not This—bearing its Sanskrit translation, net neti, as a subtitle—arrives Jan. 28 as a joint issue through Jivamukti and Meta Records, but has its genesis in the late-'70s Seattle punk scene. Out of a politically minded, artistic collective, Gannon and guitarist Sue Ann Harkey, with a fluid lineup of fellow musicians, formed Audio Letter.

Harkey says, "The idea was to create songs spontaneously," and the group used world, rock, and experimental music as starting points.

After arriving in New York in 1982 for a few gigs, the duo soon made the city its new home, becoming a popular live draw in the vibrant downtown scene.

It attracted the interest of percussionist Denis Charles and the

legendary Don Cherry, who shared an interest in spirituality and Indian philosophy, admiring their improvisational skills.

"It was a perfect union," Harkey says of the collaborations. The tracks were self-released as *It Is This, It Is Not This*, earning favor in the underground music world.

Though the partnership dissolved shortly thereafter, in 2001

Harkey suggested to Gannon that they remaster the original release for a CD issue. Gannon, now co-director of the Jivamukti Yoga Center in New York, was encouraged to remix it and approached some well-known artists to lend their talents.

The resulting album includes assistance from Beastie Boy Mike D on the pulsating "Is This a Bridge Exactly?"—to which he added samples of lectures by anti-rights activist John Robbins—

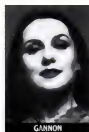
and avant-garde icon/fellow Meta artist Bill Laswell, who reconstructs the evocative "Liberation From Samsara."

The album has been receiving airplay on free-form indie station WFUM New York, where *World of Echo* is hosted by Dave Mandl, a fan of the original recording. "The thing that jumps out is that it shows that the music was very timeless," he says, noting that "it crosses all the lines and has a spiritual side."

Meta owner/founder Janet Reinstra says the dance/club scene—where world beats have made inroads—is a potential market, especially for the uplifting "Sound Is God," which is highlighted by Gannon's scating in Sanskrit and an affirmative rap by Run-D.M.C.'s Run.

Contributions from DJ Cheb i Sabbah, Sean Dinsmore, hip-hop mogul Russell Simmons, and Rodrick Rhodes succeed in creating mesmerizing soundscapes that are also seamless. Defying easy categorization, it is a record certain to captivate more adventurous listeners.

"[Gannon] took the concept," Harkey says, "and produced a beautiful CD."



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Bandmates Convince Reluctant Ex-Smith Marr To Fill Frontman Role

'80s Alt-Rock Hero Ends Journeyman Era By Debuting New Album & Band, Embarking On First Extensive Tour In Years

BY JONATHAN COHEN

After leaving the Smiths in 1987, guitarist Johnny Marr spent the next decade-plus drifting from a host of intriguing, but largely under-the-radar projects. He provided a jolt of fresh creative energy to the The and the Pet Shop Boys. He wrote songs for Billy Bragg, Beth Orton, and Kirsty MacColl. He played on albums by Oasis, Beck, the Talking Heads, and the Pretenders. And, in tandem with New Order vocalist Bernard Sumner, he crafted three studio sets under the moniker Electronic.

But on *Boomslang* (due Feb. 4 on ArtistDirect's iMusic imprint), Marr is finally stepping out front and center as the leader of the band the Healers, which also features drummer Zak Starkey (the Who) and bassist Alonzo Bevan (ex-Kula Shaker). For the first time in his career, Marr is also serving as a lead singer and primary lyricist.

The artist admits that he accumulated "tons and tons of stuff" since the demise of the now-legendary Smiths. But he never felt comfortable with the idea of leading his own project or even releasing a one-off solo album until Starkey and Bevan came into the picture.

"I wasn't interested in being in a

group and going through all that stuff unless I had something seriously in common with the people," Marr says. But even after the chemistry within the Healers was well-established,

Marr wrestled with how to "write a rock album that sounds modern and doesn't have any clichés in it. I wanted to climb that mountain."

While *Boomslang* does not re-invent the wheel, such head-nodding cuts as "The Last Ride," "Bangin' On," and "Caught Up" display Marr's signature chiming fretwork and inventive melodic twists and validate the notion that he is the godfather of modern British rock. The artist, who self-produced the set, also proves himself more than a capable vocalist on stellar cuts like "Down on the Corner."

Though he wound up as the singer, Marr initially was unsure if he was the right man for the job. "I didn't want to work with another known singer,"

he offers, "just because I had done it and now was the time to do something different."

So, Marr sang a rough guide vocal for five tunes as a precursor to audi-

recalls with a laugh. "I trusted them; they had no reason to suggest I do it for any other reason than it sounded good to them."

With *Boomslang* in the can, Marr has embarked upon what will be his most extensive schedule of touring in years. A slate of 13 U.S. club shows began Jan. 15. From there, the Healers will jump to Australia to open 10 gigs for Pearl Jam. The band will then tour Japan and Europe before coming back to the States for more performances.

ArtistDirect co-founder/chairman Marc Geiger, with whom Marr has worked since the mid-'80s, has closely observed Marr's career just don't have sequels"). "I have never looked back," he says. "But I've got a totally new appreciation for being onstage now, particularly as a singer. I've spent so long in the studio over the years, it's great to get into a new groove."

guitar hero but at the same time, there has never been anything you could put your finger on that was only him, so to speak," Geiger says. "Now there is."

On street date, the artist will greet the public at a rare in-store appearance at the Virgin Megastore in Los Angeles. ArtistDirect has also purchased listening stations at CIMS and Music Monitor stores, and "Down on the Corner" can be found on this month's Music Monitor in-store CD.

At radio, alternative specialty shows got "Bangin' On" last December, and, along with triple-A stations, were re-served Jan. 6 with a three-song sampler also featuring "Caught Up" and "Down on the Corner." Geiger says a DVD featuring behind-the-scenes and live footage could "come out as soon as May."

Marr is flattered by Smiths fans who have stayed with him after all these years (asked if the band would ever re-form, he replies, "Great books just don't have sequels"). "I have never looked back," he says. "But I've got a totally new appreciation for being onstage now, particularly as a singer. I've spent so long in the studio over the years, it's great to get into a new groove."



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Frederic Fenucci 44.207.420.6075 • f.fenucci@eu.billboard.com

New York
646.654.4696

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.420.6072

Jazz Notes

by Steven Graybow

CHALLENGES: Guitarist Chieft Minucci remembers when contemporary jazz shared more common ground with the music's illustrious and inventive history and less with commercial pop music. "Over the years, the trend toward smooth jazz being background music has increased," Minucci laments, "largely because smooth-jazz radio does not promote high intensity music. If you listen to traditional jazz radio, the music they play demands your attention, but at contemporary jazz radio, it is looked at like easy listening music."

Having come of age listening to groups like the *Mahavishnu Orchestra* and *Return to Forever*, Minucci is adamant that each of his successive releases challenge him as an artist and



challenge his listeners as well. As leader of the band *Special EPX*, Minucci often blends complex musical rhythms with pop-oriented melodies, while his solo projects combine contemporary rock and pop structures with a healthy dose of fusion-oriented interplay and arrangements. For his latest solo date, *Night Grooves*, due Tuesday (21) on Shanachie, Minucci took a different approach, mining the '80s-style funk grooves that he cut his teeth on while in his early 20s.

"I usually lean toward world music and romantic-sounding melodies, with lots of acoustic guitars, but for this record I used mostly electric guitar, sort of my own take on funk," Minucci says. "Also, keeping in mind that the music's roots are in fusion, I arranged several songs with sections that start out quietly and build and build in different directions. It challenges the listener a bit, and I know that if I were listening to an album, I would want to hear at least a few cuts that demand my attention."

Though the set's first single, "Kickin' It Hard," which boasts an incessant funk groove and an off-repeated melody, was chosen with radio in mind, it is not without the guitarist's individual stamp. The song features syncretic interplay between Minucci and saxophonist David Mann that sets

it apart from the many by-the-numbers songs heard at the format. Minucci hopes that his song "New Day" will be chosen as a future single. "That song has a nice horn section, a little bit of a Steely Dan or Bonnie Raitt vibe, and it better shows who I am as a musician and a composer," he says. "I would love radio to take a chance with it, but there are just so many stations and so much music to choose from, so it is hard to expect them to take a chance with something."

"New Day," indeed, points to Minucci's abilities both as a musician and as an arranger that may never gain him additional favor at radio but that nonetheless give *Night Grooves* an expansive and mature edge, as seen in the extensive solos that build throughout such original compositions as "Don't Make Me Wait" and "Without You."

"There is a real struggle in this genre between pleasing the record labels and radio stations' expectations and putting out music that is creatively satisfying," Minucci says. "Miles Davis was a role model for me when he came out of retirement, because he had already said all there was to say with traditional jazz, so he tried experimenting with new sounds and seeing where he could take it. At first people complained, but it was groundbreaking in its own way. In the same way, I try to let my music evolve. You can't keep doing the same thing over and over and still be true to the music."

AND: A rare videotaped performance of pianist *Erroll Garner* is available on DVD through Kultur Video. Recorded in 1964, *Erroll Garner in Performance* brings together two separate 35-minute sets. ASCAP has named Garner's "Misty" one of the most-performed standards of the 20th century... In 2000, trumpeter *Irvin Mayfield* was commissioned by the New Orleans Museum of Art to compose a suite of music dedicated to artist *Gordon Parks* to coincide with the opening of Parks' exhibit of photographs titled "Half Past Autumn." The result is released Tuesday (21) on the Basin Street label as *Half Past Autumn Suite*, with guest appearances by Parks (on piano) and Wynton Marsalis. Each musical segment was inspired by one of Parks' visual images... For those who don't want to celebrate Valentine's Day, there is Verve's *When Love Goes Wrong* (Jan. 28), which features less-than-cheery odes to love, including Billie Holiday's "Good Morning Heartache," Billy Eckstine's "What Will I Tell My Heart," and Mel Tormé's "Gloomy Sunday."

Solange Following In Big Sis Beyoncé's Footsteps

An Ex-Destiny's Child Dancer, 16-Year-Old Gets Set For Singing Debut Via Columbia

BY CHARLES KAREL BOULEY

"It got to the point where I told Columbia that they were going to have to drop me," 16-year-old newcomer Solange recalls. Not exactly something typically heard of a young artist on her first outing, but Solange is not one to cave easily.

"They said the single I had chosen, 'Feelin' You,' wasn't sing-songy enough. It wasn't the right type of genre. It wasn't R&B, reggae, hip-hop. I said, 'Whatever you want to call it, I want it to be the first single.' I stood my ground."

The label then tested the track, which earned resoundingly positive feedback. As it currently builds an audience at radio, the song is being paved for Solange's full-length debut, *Solo Star*, due Tuesday (21) on Music World Music/Columbia.

While this may be her debut, Solange is no stranger to the industry. Her sister is Beyoncé Knowles, one-third of the mega-successful Destiny's Child. In fact, Solange got a taste of the industry on tour with the act.

"This is the career she's chosen," says Mathew Knowles, her manager and father—and the head of

Music World Music. "I asked if she had a passion and love for it. She said yes. I told her that what I thought she should do first was to go on tour. She's an exceptional dancer. So, I suggested she go on tour as a dancer and understand the day-to-day tasks of this industry."



With that, Solange joined Destiny's Child on the road as dancer and loved it. From there, the then-industry 14-year-old began writing and producing *Solo Star*.

"The first time I said I wanted to write it, they said, 'Well, we don't know if you can write,' so I said, 'Put me in the studio,' she comments. "I had some tracks, and 'Feelin' You' was the first track that

came out."

The album ended up with 18 cuts that range from sultry ballads to tracks that mix a variety of genres. It is a substantial piece of work from such a young artist. *Solo Star* is not only the first of the album, but almost a personal mantra for Solange—who is intent on doing things her way.

"A lot of people have tried to mold me," she says. "It's an issue—since I'm so young—to just be me." And what about all the family connections?

"Having Beyoncé for a sister has pros and cons," Solange says. "I've gotten the chance to experience the industry and learn a lot. But I am trying to establish myself as an artist, and that can be tough with the last name that I have."

As for the future, Solange will be hitting the stage. She is going on the road with another Destiny's Child member, Kelly Rowland, in late February.

Columbia will also focus on developing a presence on the Internet via the artist's site (solangemusic.com) and promotional partnerships with such sites as msn.com and delias.com.

Celebrate Black History Month with

Satchmo

February 5th at 8am, 4pm, 10pm EST

(repeats Sunday, February 10th at 8am, 4pm, 12pm)

This fascinating documentary spotlights Louis Armstrong: the brilliant trumpet man who revolutionized music and became one of the world's most influential entertainers. Includes interviews with Wynton Marsalis, Dizzy Gillespie, Doc Cheatham and more.

The Parks and Caster of Ghana

February 12th at 8am, 4pm, 10pm EST

(repeats Sunday, February 16th at 8am, 4pm, 12pm)

This special explores the imposing structures which were the epicenter of the Slave Trade. It also chronicles how Ghana's history, culture and treasured possession. This fascinating look at an extremely painful time in our history ends on a note of hope focusing on beautiful Ghanaian children at play.

Story of Jazz

February 19th at 8am, 4pm, 10pm EST

(repeats Sunday, February 23rd at 8am, 4pm, 12pm)

This documentary traces the music's diverse background and how this truly American expression became a universal language.

Stanley Clarke Scholarship Benefit Concert

February 26th at 8am, 4pm, 10pm EST

(repeats Sunday, March 2nd at 8am, 4pm, 12pm)

Spend an evening with Stanley Clarke and some of his distinguished friends including Patrice Rushen, Wesley Snipes and Steve Wonder. Stanley plays highlights of his work with a string orchestra including moments from "Boyz in the Hood," "Poetic Justice" and "Undercover Brother."

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Toad Hopes For Princely Turnout On Reunion Tour

Trek Provides Diehard Fans With Unexpected Opportunity To See Original Band After Its 1998 Breakup

BY SUSANNE ALULT

LOS ANGELES—Sales expectations are high for Toad the Wet Sprocket's national reunion tour, especially given that there are low expectations of the band staying together for the long term.

After testing the touring waters by opening a few times for Counting Crows in December 2002 and hosting a New Year's Eve bash at Los Angeles' Roxy nightclub, Toad will trek through 24 dates beginning Feb. 4 at the Grove in Anaheim, Calif. Charging a \$20 average ticket price, it will finish March 9 at Norva Theatre in Norfolk, Va.

Lisa Sexton, the Grove's talent buyer for Nederlander, believes that after his building's face-paced-on sale Jan. 6, the show there will easily sell out. In July 1998, "when they broke up, people thought it was over... that was it," Sexton remembers. "Now there's the opportunity to see them, and there might not be a chance after this. That will definitely drive fans to see them."

Dan Kerner, an Ohio-based Clear Channel Entertainment promoter working concerts Feb. 19 at Promovest Pavilion in Columbus, Ohio;

Feb. 22 at Bogart's in Cincinnati; and Feb. 25 at Cleveland's Odium Theatre, says, "The reunion angle will provide a nice buzz.... I've been speaking to some of our regular customers, and they are very excited about the original members getting back together."

As far as whether performing together might help cement the reunion, Toad frontman Glen Phillips admits, "I have no idea. If we find this can be something that's really moving forward, we can keep it together. But if we do another album, it has to be the best album we've ever done—otherwise, there's no point in doing this."

Tellingly, the reason why Toad disbanded, he says, is because as the group started laying down tracks for an album to follow 1997's *Coil*, "it was going to be just average. We didn't think we could put something out and rest on our laurels—we were never that cool."

In the early-'90s, when Toad was at its commercial peak, it

caught a lot of critical flak for being too soft in a world of aggressive grunge. Yet these days, Toad seems at home with the resurgence of sensitive hippie rock pushed by hit acts



TOAD THE WET SPROCKET

like Dave Matthews Band and Phish.

"They fit right in with the main act. It's singer/songwriter-oriented," says Kevin Morrow, *House of Blues* (HOB) senior VP of talent, who is backing Toad HOB club shows in Los Angeles Feb. 5, Las Vegas Feb. 8,

and Myrtle Beach, S.C., March 8.

Morrow, predicting swift sales for his dates, also believes that Toad's routing strategy of visiting small-theater and club venues should help ease it back into touring. Because the band has not performed live together on a wide scale in five years, he believes that "easily, this could have been sold bigger. And even if they have misread it [and could have filled larger buildings], they won't look bad."

Taking baby steps is smart, Morrow says, because the reunion curiosity factor alone might not be enough to sustain a tour. "Just because it's a reunion doesn't translate into automatic ticket sales. If you're looking at making a comeback and you're starting to tour again, if you automatically go into a huge place and it doesn't work, there'll be no heat on the band. And if there's no attendance, promoters will then be upset.... and you've ended any hopes [of the band remaining together long-term]."

see the DJs," says Moore, adding that a larger room does not necessarily mean a bigger paycheck for the band: "Sometimes the bigger overhead offsets what you can make."

Tickets are in the \$15-\$25 range. "We're very conscious about ticket prices, because we want to give people a bargain for their money and make sure we encourage new fans to come out," Mayers says. "Last year was very successful; we sold out clubs and theaters, and the response to the DJs was great."

All Galactic deals are guarantees with a band-end percentage, but "we start with the ticket price and figure out what the customer wants to pay and should be paying," Chauncey explains. "The ticket price determines what we get paid. It's a fan-friendly

policy of view and it's really for a long-term-career artist. I believe this is the correct way to approach it."

The tour will wind up with two performances back in New Orleans for Fat Tuesday 2003, including Galactic's own all-ages festival, a follow-up to last year's Carnival Electricos, with supporting artists to be announced. Mayers says Galactic is currently in label negotiations and intends to release a record this year. He says, "The new record will certainly show how Galactic has evolved."

Unlike many tours billed as reunions, Toad will include all of its original talent, including singer Phillips, guitarist Todd Nichols, bassist Dan Dinning, and drummer Randy Guss. Nevertheless, Phillips acknowledges that the major reason the group is headed to venues of less than 5,000 seats in capacity is "more than anything [because] we have no idea how it's going to sell."

During the band's heyday, Toad made some stops at places larger than that. But for the most part, it did stick with clubs and theaters.

Guss agrees that "it's really unknown what kind of interest there'll be out there for us." Besides, he adds, "the size of places we are going to were always my favorite thing. You can see everybody in the audience. There's a palpable energy there."

Alli McGregor, Creative Artists Agency (CAA) director of tour marketing, says she is launching a healthy campaign to get the word out. "We're working with all the right radio stations, utilizing print," she explains, adding that CAA is hoping the band will eventually appeal to a second leg. "We're crossing the 's and doing the 's so that everything is set for everything the band wants to be."

Also to protect the band on the financial end, Toad welcomed for the first time a tour sponsor—Icebreakers gum. "I've never been very keen on it," Phillips says of their embracing corporate involvement, "but it's a decent way to actually make it work."

Since breaking up, Phillips embarked on a solo career, issuing his debut CD, *Abulim*, in 2001. He is now collaborating with bluesgrass act Nickel Creek for a follow-up project. Nichols is involved with his new band, Lapdog. But Guss is optimistic the group will live on. He insists the tour is "not a nostalgia trip," because Toad is planning on trying out fresh material during shows, which would likely come from Phillips' and Nichols' new efforts.

Phillips notes that during the band's Dec. 31, 2002, concert at the Roxy, the crowd was surprisingly "really sober for a New Year's Eve show—they were really listening."

Moreover, Guss thinks the story is not over for Toad because "I don't think that we made our best record yet. Toad might not be forever in the future, but I don't know why we would break up again."

Putting three or four new live songs from this tour onto an EP is one way Guss says Toad might be slipping back into the recording groove.

What Phillips is looking to get out of the tour, however, "is to play it for itself. It's going to be fun to play with a band. Fun to put on a rock show. We're going to have a comfortable old shirt. We get together, and it immediately sounds good."

Headlined By Galactic, Freestyle 2003 Brings Back The DJs

BY RAY WADDELL

NASHVILLE—New Orleans-based funk band Galactic has reprised its successful Freestyle tour with Freestyle 2003, featuring headliner Galactic supported by Lyrics Born, Quannum Projects, Joyo Velarde, and DJ D-Sharp.

A follow-up to last year's Freestyle 2002 winter tour, the '03 edition begins Thursday (23) with a special show at the famed nightspot Tipitina's in the band's hometown, with bluesman Corey Harris and pianist wizard Henry Butler supporting.

MAKING THE TOUR UNIQUE

Freestyle 2003 incorporates a DJ/hip-hop element that was first visited last year. "One of our goals is to make every tour unique," says Jonathan Mayers of Galactic management company Superfly. "Last year we went with the Triple Threat DJs [Shortkut, Binrock, and Apollo], and this year we're tapping into that West Coast underground hip-hop scene. We want Galactic to be as entertaining as possible and give fans something new to see."

For Galactic drummer Stanton Moore, recent tour partners have been musically inspirational for both band and fans. "The fans love it," he says. "All I heard was overwhelming positive response on the overall DJ integration. We don't do all night. [DJs] just open up the shows, then we come on and do our set. Then at the

end of the night the DJs come back and do two or three tunes with us."

Moore says the combination works well musically. "A lot of these DJs are very rhythm-minded, and they're definitely checking out all kinds of different grooves and drumbeats, just like we are. We just approach it from different angles."

Twenty-seven dates are currently on the books, primarily at large clubs and theaters—including House of Blues clubs in Orlando, Fla. (Feb. 1), and Myrtle Beach, S.C. (8); the Fillmore Theater in Denver (Feb. 14-15); the Vic Theater in Chicago (Feb. 21); and the Odium in Cleveland (Feb. 23). The Dirty Dozen Brass Band is on the bill in Orlando.

After Southern and Midwest dates, Galactic will head west to play a three-night run in Colorado with progressive funk-jazz trio Medeski Martin & Wood. Jamantazz III DJ Z-Trip will headline for the two dates in Denver. Trance jam band Sound Tribe Sector 9 will join Lyrics Born and Galactic Feb. 22 at St. Andrew's in Detroit.

THEY WILL PLAY EVERYWHERE

"Galactic is a road band that has built a following through touring, not record sales or airplay," notes Tom

Chauncey, who books the band through his San Francisco Bay-area booking agency, Partisan Arts. "They play everywhere in the U.S. and try to do it at a strategic time, when they're ready for certain markets."

Some markets are obviously stronger for Galactic than others. "In San Francisco, New York, and certainly New Orleans, they're a theater-level attraction," Chauncey says. "In some secondary or college towns, they



GALACTIC

play a big club or the college. Unlike some bands that only play where they can sell 2,000 or more tickets, Galactic is about playing everywhere, including secondaries and tertiaries. They become your favorite band because they come to your town."

The band typically plays 125 shows or more annually. "I love playing small rooms, but for [Freestyle] I like larger rooms where people can

TOURING

Venue Views™

TOUGH TALK: In his address during the Future of Music Coalition Policy Summit Jan. 7 in Washington, D.C. (*Billboard*, Jan. 18), U.S. Sen. Russ Feingold, D-Wis., came down hard on what he considers to be anti-competitive practices in the radio and concert businesses and specifically Clear Channel Worldwide. Ticket prices also took a targeted hit.



FEINGOLD

"In fact, both consumers and artists have voiced their concerns about rising ticket prices and the disparity between what consumers are paying and what the artists actually receive," he said. "Those producing the product—the artists—and those buying the product—the consumer—both get squeezed by the big radio-station owners and mega-promoters."

"I qualify my comments by saying 'the large promoters,' because local concert promoters are also feeling the pain," Feingold continued. "My staff has heard countless stories of the largest concert promoters using questionable business practices to push local promoters around."

Feingold sets a direct correlation between the passage of the 1996 Telecommunications Act and the increase in ticket prices. "Consider how the rise in ticket prices coincided with the passage of the Telecommunications Act," he said. "Following the passage of the act and the resulting consolidation of the radio and concert industry, ticket prices went through the roof."

Without citing a source, Feingold said, "From 1996-2001, concert ticket prices rose by more than 61%, while the Consumer Price Index increased by just 13%."

While no one could argue that across-the-board ticket prices did not increase radically during the time period to which Feingold referred, the trend actually began a couple of years earlier. Those who have been around a while may recall

that the quantum leap in ticket prices is largely considered to have first occurred in 1994, when Barbra Streisand topped out at a then-unheard-of \$350, and Eagles reunited for their Hell Freezes Over tour with an eyebrow-raising top ticket price of more than \$100.

Eagles manager Irving Azoff told *Billboard* in a 1998 interview, "If there was a dramatic increase in ticket prices after [Hell Freezes Over], it's only because finally the business got smart and the acts started taking what was rightfully theirs. We felt [the Eagles] were worth more than anybody else out there, so we wanted a ticket price that would separate us from the pack. It wasn't just about money but about imaging, as well."

Who was "squeezed" in that equation is debatable; Hell Freezes Over ended up grossing \$196.8 million worldwide. "The only people that complained about the ticket prices were the ones that got their tickets for free—the writers and the critics," Azoff said. "I think this music business is a free-enterprise system. There are a lot of smart people out there, and I'm sure they can all figure out what they need to charge."

Of course, hell froze over well before promoter consolidation, back when Cellar Door, PACE Concerts, and Universal Concerts were the corporate promoters and the only major players in the shed-ownership game. Regardless, Feingold's issues don't end with ticket prices, as his proposed Competition in the Radio and Concert Industries Act illustrates.

"My legislation prohibits those who own radio stations and concert-promotion services or venues from leveraging their cross-ownership to hinder competition in the industry," he said. "For example, if an owner of a radio station and a promotion service hinders access to the airwaves of a rival promoter or artist, then the owner would be subject to penalties."

Proving such anti-competitive practices might be difficult. "That's what we're trying to do right now," says Jesse Norrable of Denver-based promoter Nobody in Particular Presents (NIPP), which is currently involved in an antitrust lawsuit levying predatory-practices charges at Clear Channel Entertainment in that market. "You have to make some sort of definition as to what that [anti-competitive] behavior is."

Morreale adds that staffers from Feingold's office have contacted NIPP, along with several other independent promoters.

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ARTIST	VENUE/ CITY	GROSS/ GROSS PERCENT	ATTENDANCE/ SEAT FILL	PROMOTER
NEIL DIAMOND	MGM Grand Garden, Las Vegas Dec. 17-18	\$1,841,225 \$150/\$85,950	21,783 two sellouts	House of Blues Concerts, in-house
NEIL DIAMOND	Kemper Arena, Kansas City Dec. 20	\$869,196 \$61,567/\$150	15,337 sellout	Concerts West, Sal Banshele, Argoson Entertainment Group
NEIL DIAMOND	Pepsi Center, Denver Dec. 31	\$839,555 \$79,541/\$150	12,538 sellout	House of Blues Concerts
NEIL DIAMOND	America West Arena, Phoenix Dec. 12	\$713,121 \$67,500/\$750	13,780 sellout	Concerts West, Sal Banshele, Argoson Entertainment Group
NEIL DIAMOND	SBC Center, San Antonio Dec. 10	\$608,679 \$67,500/\$750	13,941 sellout	Concerts West, Sal Banshele, Argoson Entertainment Group
JOHN MELLENCAMP, ALICE PEACOCK	Kohl Center, Madison, Wis. Nov. 28	\$228,116 \$46,915	7,384 10,471	Clear Channel Entertainment
ANA GABRIEL, SIN BANDERAS	Universal Amphitheatre, Universal City, Calif. Nov. 21	\$227,945 \$90,975/\$250	2,829 4,376	House of Blues Concerts, Hearst Co.
BECK, FLAMING LIPS	Universal Amphitheatre, Universal City, Calif. Nov. 21	\$225,225 \$43,500/\$250	5,775 sellout	House of Blues Concerts, Goldminer
TRANS-SIBERIAN ORCHESTRA	E.J. Thomas Hall, Albany, N.Y. Nov. 25-26	\$224,835 \$42,500/\$250	5,812 two shows	Clear Channel Entertainment
CRED, OUR LADY PEACE, STEREO FUSE	Spokane Arena, Spokane, Wash. Nov. 20	\$224,391 \$46,500/\$250	5,762 10,006	in-house
OMID	Universal Amphitheatre, Universal City, Calif. Nov. 21	\$221,980 \$90,975/\$450	5,822 5,905	House of Blues Concerts
BECK, FLAMING LIPS	Paramount Theatre, Oakland, Calif. Nov. 20-21	\$207,836 \$35,750	6,089 two sellouts	Clear Channel Entertainment
PAUL ANKA	Westbury Music Fair, Westbury, N.Y. Nov. 23-24	\$187,864 \$48	4,486 5,484 two shows	Clear Channel Entertainment
MARTINA MCBRIDE	Nationwide Arena, Columbus, Ohio Nov. 20	\$180,080 \$40,520	4,567 5,500	Vanell Enterprises
THE STROKES	Madison Ballroom, New York Nov. 21	\$176,225 \$20,627/\$150	6,749 two shows	Clear Channel Entertainment
MICHAEL W. SMITH, POINT OF GRACE	Allen County War Memorial Coliseum, Fort Wayne, Ind. Nov. 21	\$174,940 \$28,254	6,829 8,262	Trinity Communications
TRANS-SIBERIAN ORCHESTRA	Fox Theatre, St. Louis Nov. 20	\$168,871 \$41,500/\$250	4,186 4,241	Clear Channel Entertainment Shoreline Presents
KORN, TRUSTCOMPANY, MARZ	Arquede Ballroom, Chicago Nov. 20	\$166,525 \$27.50	4,694 sellout	Joan Prods.
TRANS-SIBERIAN ORCHESTRA	Q1 Memorial Auditorium, Akron, Ohio Nov. 24	\$162,292 \$40,500/\$250	4,588 5,002 two shows	Clear Channel Entertainment
KORN, TRUSTCOMPANY, MARZ	New Wilkes Amphitheatre, St. Paul, Minn. Nov. 20	\$152,812 \$28	4,624 4,500	Joan Prods.
TRANS-SIBERIAN ORCHESTRA	Alliance Energy Center, Madison, Wis. Dec. 1	\$147,618 \$27,527	4,987 7,957	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Scotiabank Place, Montreal, Que., Canada Nov. 20	\$131,826 \$27,500/\$250	4,215 5,500	Clear Channel Entertainment
DAVE KOZ, DAVID BENIGT, RICK SPALLI, BRENDA RUSSELL, PETER WHITE	Torrance Theatre, Long Beach, Calif. Nov. 20	\$129,098 \$7,500	2,412 2,416	Concerts West
ICE CUBE	Sellford Arena, Freem, Calif. Nov. 9	\$127,370 \$8,100/\$250	4,863 7,804	MJM Entertainment
KORN, TRUSTCOMPANY, MARZ	Engle Ballroom, Milwaukee Nov. 20	\$124,538 \$27.50	3,321 3,500	Joan Prods.
DIANA KRALL	Dryden Theatre, Memphis Nov. 20	\$124,490 \$60,500/\$40	2,247 sellout	Seaver Prods.
MARTINA MCBRIDE	Allen County War Memorial Coliseum, Fort Wayne, Ind. Nov. 21	\$123,375 \$18,529	3,680 3,745	Niteline Promotions
MARTINA MCBRIDE	Compton-Johnson Center, Cumming, Birmingham, Ala. Dec. 17	\$122,485 \$35	3,906 5,000	Seaver Prods.
TRANS-SIBERIAN ORCHESTRA	McJannet Theatre, St. Petersburg, Fla. Nov. 20	\$122,140 \$27.75	3,280 2,400 two shows	Festonova Prods.
TORI AMOS, HOWIE DAY	SHoCo Arena, San Diego Nov. 20	\$121,310 \$25	3,774 sellout	Niederlander Organization, House of Blues Concerts
KENNY ROGERS	Emerson Auditorium, Tacoma, Ind. Dec. 13	\$119,987 \$46,541/\$250	2,822 3,527	Jack Ulrich Presents
TRANS-SIBERIAN ORCHESTRA	A.J. Palumbo Center, Pittsburgh Nov. 20	\$117,328 \$42,500/\$250	2,342 2,732	Clear Channel Entertainment
JAY-Z	Madison Square Ballroom, New York Nov. 20	\$117,548 \$46,525	2,723 2,723	Meridian Entertainment
MARTINA MCBRIDE	Roberts Hall, Evansville, Ind. Dec. 6	\$116,781 \$34,500/\$250	3,514 5,075	Polite Prods.
YES	Copley Symphony Hall, San Diego Nov. 20	\$115,475 \$75,635	1,837 2,250	House of Blues Concerts

CONCERTS WEST: BOB DODD/REDFERNS; ALICE PEACOCK: MATT BROWN/REDFERNS; ANA GABRIEL: BOB DODD/REDFERNS; BECK: BOB DODD/REDFERNS; CRED: BOB DODD/REDFERNS; DAVID BENIGT: BOB DODD/REDFERNS; DIANA KRALL: BOB DODD/REDFERNS; ICE CUBE: BOB DODD/REDFERNS; JAY-Z: BOB DODD/REDFERNS; KENNY ROGERS: BOB DODD/REDFERNS; MARTINA MCBRIDE: BOB DODD/REDFERNS; NEIL DIAMOND: BOB DODD/REDFERNS; THE STROKES: BOB DODD/REDFERNS; TRANS-SIBERIAN ORCHESTRA: BOB DODD/REDFERNS; TORI AMOS: BOB DODD/REDFERNS; YES: BOB DODD/REDFERNS

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Jägermeister Back For More Rounds In 2003

BY RAY WADDELL

NASHVILLE—Having successfully met objectives by moving both product and tickets, the Jägermeister Music Tour is back for second and third rounds in 2003.

Like last year, the tours will be promoted by Clear Channel Entertainment (CCE) and sponsored by the German-liquor importer.

This year, Jägermeister's live music efforts begin March 6 with a 30-city tour co-headlined by Saliva and (hed)ppe at Electric Factory in Philadelphia (*Billboard Bulletin*, Jan. 10). Also on the bill are Breaking

Benjamin, Systematic, Stereomud, and local Jägermeister-sponsored acts in each market.

Jägermeister's involvement with live music dates back to 1994, when the brand started supplying fledgling indie bands with such Jägermeister swag as T-shirts, lighters, guitar picks, matches, and key chains.

NO SELLING OUT

"Jägermeister has never really done any traditional advertising but has always done a lot of on-premise promotion," says Rick

Zeiler, director of marketing and brand development for the Sidney Frank Import Co., sole importers of Jägermeister to the U.S.

The product has long been popular among musicians, particularly those of a hard-rock bent. "With last year's tour we were finally able to advertise successfully about Jägermeister without selling out," Zeiler notes. "We advertised with the coolest event someone could possibly go to."

When Zeiler took over Jägermeister's U.S. promotional program in the late '90s, 27 acts were

signed up, including Lit and Bloodhound Gang. A successful presence at Woodstock '99 convinced higher-ups to double Zeiler's budget, and now Jägermeister is affiliated with a combined total of 128 national and independent bands, "and we're looking for more," he adds. "We've had a lot of luck finding bands that enjoy drinking and promoting Jägermeister."

Jahred Gomes, lead singer for Live at (hed)ppe, is no stranger to the liquor. "I'm not a big drinker, but I have been for most of my life, and Jäger was always at the top of my list," he says. "It gets the job done really quick and painless."

Likewise, Gomes says his band's association with corporate sponsors has been painless: last year Mike's Hard Lemonade sponsored (hed)ppe on the road. "We don't have a problem with it at all," Gomes says. "I don't feel like we're pushing anybody toward drinking. I think the consumer is a little smarter than that, and if these [sponsors] want to step up and help us out, that's beautiful."

THE JÄGERMEISTER EXPERIENCE

Zeiler says that last year's Jägermeister Music Tour, with Drowning Pool and Ill Niño (*Billboard*, Feb. 16, 2002), did better than 90% capacity. CCE books, routes, and promotes the tours, which stick to rooms in the 1,500- to 2,000-capacity range. "We're never looking to go into arenas," Zeiler points out.

"We want an intimate setting, and also arenas don't serve Jägermeister. We want everyone that sees these artists to be able to enjoy the Jägermeister experience."

For (hed)ppe, the tour marks a jump to larger rooms. "We do a club tour when we go out, 500 to 1,000 [capacity]," Gomes says of (hed)ppe, which is booked by Michael Arfin at AGL. "Saliva's a platinum act, and we haven't even gone gold."

Jägermeister will again invest \$1 million in the tour, along with another \$1 million for a fall tour tentatively set to be headlined by Slayer. "Our investment has come back to us tenfold," Zeiler says. "Sales are up considerably as a result of [last year's] tour, close to 30%. We project they'll be up another 20%-30% this year."

Bands benefit not only from top-notch production and killer exposure but also from a boost in record sales. "All the bands on the tour [last year] showed big spikes in record sales in each market," says Rich Levy, VP of booking, national sales, and marketing for CCE. He adds that all the bands on this year's lineup will have current retail product during the tour.

Despite the strong ticket sales,

Zeiler insists, "We're never looking to make money off these tours. This is simply an investment in marketing/promotions/advertising geared toward building our business."

Tickets remain in the \$20 range. "Jägermeister spends enough



RICK ZEILER

money on the package to get a very high level of talent—higher than you normally would see for a \$20 ticket," Levy points out. "Five or six bands like this, all of whom have reputations, would normally cost at least \$25-\$30."

Levy says this year's outing will boast some new elements. "All of the labels plan to pool their resources and coordinate to make the biggest impact possible for everyone involved. We plan for records to be price-and-positioned and end-capped at a given retailer in each market."

Additionally, every concert-goer receives an 18-track compilation CD featuring Jägermeister-sponsored bands, along with a chance to win Jäger swag. Jäger custom guitars from Schecter, amps from Peavey, and custom clothes from No Fear. At each show, two 60-inch plasma video screens will show footage of the Jägermeister Metal Militia extreme motocross team.

Gomes says hooking up with Jägermeister for the tour was a no-brainer. "I'm hands-on about band business to a certain extent, but I realize there are limitations to my scope of knowledge; I'm not a lawyer or accountant," he says. "But this is my business, and I have to stay on top of everything."

Including the spring and fall tours and the brand's involvement with the summer Ozfest tours, Jägermeister now has a year-round music presence.

Last year, however, tragedy hit the Jägermeister music family when Drowning Pool frontman Dave Williams died of cardiac myopathy while out with Ozfest last August. Sarah Zeiler, director of media relations for Sidney Frank Import Co., says, "Drowning Pool was a wonderful band to kick off the Jägermeister tour, and we miss Dave terribly."

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MIDEM 2003

Despite evolutionary changes in the nature of the international music industry, most U.S. independent publishers still consider MIDEM, set for Jan. 19-23 at the Palais des Festivals in Cannes, France, to be the "center of gravity," as North Star Media president Ron Sobel puts it.

The Los Angeles-based publisher seeks to cement sub-publishing relationships and establish distribution deals for the North Star Media Masters catalog of artists, including Taj Mahal, Bobby Womack, Pete Dinklage, Mudhoney and John Doe, as well as the company's DVD client, the Library of Congress. "I also expect to make progress in obtaining covers for our principal writers, Jonathan Hornsby, Tena Clark and Joleen Belle," says Sobel, whose forthcoming MIDEM trip will be his first. A 16-year ASCAP veteran, he headed the society's L.A. office prior to founding North Star.

Also new to the MIDEM publishing game is Michael Sigman, who in 2002 took over the reins of MajorSongs, reactivating the catalog of his late father, pop-standard tunesmith Carl Sigman. "This MIDEM is extremely important because we just made 16 new sub-publishing deals around the world, and



MIDEM: Still The Place To Meet

Though some U.S. publishers cite less dealmaking, MIDEM is still seen as an important place to cement relationships and inaugurate new ones.

BY JIM BESSMAN

"I'll get to meet many of our sub-pubs for the first time in person," he says. "Standards like the ones in MajorSongs' catalog are realizing an increasing percentage of their revenues from international licensing, and I also want to meet as many producers and song-pickers as pos-

sible prior to visiting many of their territories during 2003."

Sigman will hand out a new three-disc boxed set of key MajorSongs catalog titles to sub-publishers and producers, as well as music from new signings like Maura Moylan, whose music is heavily influenced by

her experiences in South Asia and has "terrific international potential," he says.

Meanwhile, MIDEM regular Marshall Chess, COO of Arc Music Group, is also looking at the benefits of the confab with regard to sub-publisher relations. "There is no better place

than MIDEM to meet with people face-to-face," says Chess.

"We like the convenience of having all of our sub-publishers together for one-on-one and group meetings, to trade ideas and see where we all are heading. However, with the expansion of our catalogs, in terms of both masters and sync licensing, we have changed our attitude to a more aggressive approach in expanding and marketing our catalogs—blues, rock 'n' roll, jazz and Latin—to a world market."

Specifically, Chess looks to exploit Arc's Edimusicia Latin music and Orun Cuban music assets, both sync and master rights, for world-music, dance and Latin compilations, he says, "and to get a great sense of what labels are looking for, what they predict will be hot and how we can work together. We also have a great new recording by Maria Victoria y Su Latin Son, which we are looking to license as a complete package. So we plan on coming back to the States with a better idea of utilizing our catalog and will burn custom collections for the people we meet."

MEETING YOUR PEERS

Fellow publishing and MIDEM veteran Ralph Peer II asserts that the gathering is

Continued on page 39

A CHANGING OF THE GUARD

Zilk takes the reins as MIDEM marches into a challenging future.

BY GORDON MASSON

As the successor to longtime Reed MIDEM CEO Xavier Roy, Paul Zilk has a tough act to follow in terms of developing the company's portfolio. But the new boss is already making inroads to establish closer ties with the music industry and other clients.

Keen to develop his company's music-industry market, Zilk says, "By no means do I think that MIDEM has reached its potential; we have a lot more potential. We are going to have to work harder and more creatively to develop that, but it is there."

A native of Idaho, Zilk has, for the most part, been based in Europe throughout his career. He first came to Europe with Nestlé, spending more than a decade at its headquarters in Switzerland where he spearheaded marketing for the group's numerous brands. From 1992 to 2000, he headed the National Basketball Association's (NBA) international business, also based in Switzerland. And, most recently, he was chairman/CEO of online-auctioneer Auction Land.

Zilk joined Auction Land just at the point where the online world went into meltdown. "About nine months before I left, Xavier [Roy] was conducting a search for a managing director," he recalls. "I was interested, and, after a few conversations, I decided to leave."

Continued on page 24



Xavier Roy: Looking Back

The veteran helped develop Reed MIDEM from a small participant in the music sector to one of the world's preeminent international trade shows.

BY GORDON MASSON

When Xavier Roy's tenure with the Reed MIDEM Organization officially came to a close on Jan. 1, it concluded a relationship that goes back 33 years.

Although Roy will not completely sever his ties with the Paris-based operation, remaining as a consultant, his departure from the CEO spot draws a line under a career in which he helped develop Reed MIDEM from a small participant in the music sector to one of the world's preeminent international trade shows.

For the past 14 years, Roy headed the group, which organizes nine international trade shows, including the annual MIDEM music fair in Cannes, France.

"I started at the MIDEM Organization in 1968, which was the second year of MIDEM and the fifth edition of MIPTV," recalls Roy. "The MIDEM Organization was very small at that time and had only 15 employees. We really felt like pioneers in the industries we worked in, and we often struggled to keep the company going in those early days."

Continued on page 28



**U.K.
SGO MUSIC**
www.sgomusic.com
Stuart Ongley, MD
E-mail: stuart@sgomusic.com

Priorities: "We will be asking our publishing partners for songs for the CHIF Record album, to be recorded mid-2003. The album will be recorded in Nashville and will include some unexpected superstar guests. Another priority for SGO is the continuing development of our label, Lúnasa. Their album, *Merry Sisters of Fate*, was voted Best Celtic/British Isles



Sir Harry Cowell

Recording of 2001 by the U.S. Association for Independent Music. They are well-established in the U.S., Ireland, France and Japan. Key targets for 2003 are Spain and Australia. We have music publishing and future master rights to discuss for certain territories."

INDEPENDENT MUSIC GROUP
www.independentmusicgroup.com
CEO Eric Rich
E-mail: erich@independentmusicgroup.com

Priorities: "More dance music and more standards. We're offering dance product for syncs. We acquired representation of Meme Lane Music in 2002 and extended our deal with Sabau Music and made lots of other good new deals."

RIVE DROITE MUSIC
www.rivedroitemusic.com
Sir Harry Cowell, MD, U.K.

CHANGING OF GUARD
Continued from page 23

but it took me a long time to get out of my previous company, so I eventually joined Reed MIDEM in September 2001."

"Thanks to his work with the NBA, Zilk was already familiar with Reed MIDEM's events. 'Ironically, that's where I got my first taste of Reed MIDEM,'" he says. "[The NBA] used to exhibit at MIPCOM and MIPTV because we did a lot of work with those two markets, so I knew about MIDEM's events in Cannes."

Starting from scratch, Zilk built the NBA's business outside of the U.S. into an organization that encompassed 11 offices around the world and 120 employees operating a \$250-million business—a fact that obviously impressed Roy when it came to choosing his successor.

Initially hired as MD, Zilk never felt he was almost immediately assumed many of the CEO duties. "Xavier has been on a half-time basis throughout 2002, so that has really given

INT'L PUBLISHERS PROFILES

Billboard's team of correspondents offers capsule views of international indie publishing companies attending this year's MIDEM, including pertinent contact info and business priorities.

E-mail: sirharry@rive-droitemusic.net
Priorities: "Rive Droite is a one-stop publishing and production company present in four of the five biggest markets—the U.K., U.S., Germany and

France—with recording studios and a worldwide team of around 30 writers and 10 producers. We are looking to pick up catalogs and represent indie publishers on a territory-by-territory basis and possibly one-off singles projects. We will be meeting all our sub-publishers to play them our new songs and productions; most have been done for majors, with releases early next year. However, there will be a couple of projects that we have recently completed that we would be looking to license."

CHELSEA MUSIC
www.chelseamusicpublishing.com
Edin Lay, MD
E-mail: eddie@chelseamusicpublishing.com

Priorities: "I'll liaise with my sub-publishers, catalog holders and clients that I represent in the U.K. We're also looking for new representation for the U.K."

me the opportunity to assume many more of the responsibilities of CEO," says Zilk. "He says that the big attraction of the Reed MIDEM job was 'to get to have five jobs at the same time—working in the TV business, the music industry, the real-estate business, education and multimedia all at once. I knew to some extent the TV business, but I really didn't know the music industry."

"The most challenging aspect for me is to get up the learning curve as quickly as I can in each of these industries and to build the key client contacts, the personal contacts that Xavier has built through the years," he adds. "Xavier knows everyone, but he has been very good in helping me to meet as many people as possible."

Zilk points to his experience with the NBA in helping him cope with his learning curve. "In the NBA, we did a lot of events. We did arena-based exhibition days. We did touring, basketball festivals—we did things all over the world in many countries. We did press

BIG WORLD PUBLISHING
www.bigworldpublishing.com
Patrick Meads, director
E-mail: patrick@bigworld-publishing.com

Priorities: "We will be meeting with our sub-publisher partners and sorting out representation for Big World's pop catalog and our Music Like Dirt reggae catalog in a few remaining territories, such as Southeast Asia, South Africa, Brazil and Israel. I just secured a



Chris Gray

Benelus release with Media Records in Holland for Rollergirl's latest single, 'Geisha Dreams,' which has been a hit in Germany, Austria and Sweden. At MIDEM 2003, I'd like to secure its release and chart success in a few more territories. Plus, I have some great new hit songs to shop from Gary Mill and Nick Williams (cowriters of 'Geisha Dreams'), as well as from one of our brand new signings, Marcus Holdaway, from the cult U.K. band the Hi Llamas."

PALAN MUSIC PUBLISHING
www.palan.com
Chris Gray, development manager
E-mail: chrisg@palan.com

tours, player tours. So I went through a real good school in my eight years [at the NBA]. I think it was pretty natural and relatively easy to come to grips with the mechanics of [Reed MIDEM's] business."

Recalling his first MIDEM trade show, in 2002, Zilk admits, "I was amazed at the incredible variety of activities, events and the sheer volume of things that happen at MIDEM. It's the most glamorous and has the highest entertainment-activity component of any of our shows, while, from an organizational standpoint, it's the most complex to organize."

Displaying a good understanding of the problems facing many of MIDEM's participants, Zilk notes, "The music industry is going through a challenging time at the moment, and we're trying to help the industry. At this upcoming MIDEM, we're trying to take an active role in helping the right people together to help the industry mobilize against the issues of piracy and illegal downloading. We'll have people like Hilary

Priorities: "Our priorities include discussing publishing catalogs requiring sub-publishing or administration in any of the territories covered by our group of companies, in addition to potential catalogs to acquire. Also, just as importantly, meeting up with present catalog owners we represent and getting together with our own overseas colleagues."

JAPAN NICHION
www.nichion.co.jp

Carol Naomi Abe, GM and international liaison
E-mail: carol@nichion.co.jp
Priorities: "We're seeking songs and/or writers suitable for the Japanese market. We'll have Japanese songs [available for deals] through the Japan booth."

GERMANY ROBA MUSIC/VERLAGE
www.roba.com
Rolf Baierle, CEO
E-mail: rolf.baierle@roba.com
Priorities: "MIDEM is the top international venue, so it is our priority to meet our old friends and partners, as well as getting

business relationships with interesting new partners. There is no other trade show that attracts so many people from the international music business. The important thing about MIDEM is that you can still do deals. Besides being one of the few deep catalog publishers in Germany with a lot of standard songs, Roba Music Publishing has also built up a reputation as one of the hippest publishers in Germany, with over 13 recent catalog releases to show for it. Most of these original published titles were signed by Roba's creative department, so it is our priority to find top international licenses for the master rights of our writers. As one of Germany's leading publishers and master owners, we are looking for talented writers and deep-catalog publishing companies for sub-publishing. We are also looking to buy out publishing companies and catalogs. In regard to recorded music, we are looking to buy or represent master recordings for the GAS or European territories."



Rolf Baierle

FRANCE PEERMUSIC
FRANCE
www.peermusic.fr
www.semi-mediain.fr
Bruno Lion, director
E-mail: paris@peermusic.com

Priorities: "My priority is to meet people from around the world, those with whom I am already in contact and whom I can see quickly."

Continued on page 30

Rosen of the Recording Industry Association of America, Jay Berman of the International Federation of the Phonographic Industry and really important people from the industry coming to speak out on these issues."

Zilk adds that he is also taking steps to address, in particular, financial concerns. "If the industry is feeling some pain, we have to do our part to be as affordable as we can to the industry," he says. As a result, Zilk initiated a series of meetings with some of the key Cannes organizations involved with MIDEM and some of Reed MIDEM's other conference and exhibition activities.

"Since I've arrived, we've started to meet every couple of months with the head of the restaurant association, the head of the hotel association, the head of the taxi association and the head of [MIDEM venue] the Palais (des Festivals) to try to identify ways to become more service-oriented and to deliver better value to our clients."

Subsequently, Reed MIDEM is freezing its prices in the year

2003 for its television markets, while the same will apply for MIDEM in 2004. "It's pretty historic—for Reed MIDEM—to increase its prices," says Zilk. "We've also agreed with the Palais and the hotels for them to freeze their prices in the year 2003. If we had not been able to bring everyone together to talk about the real economic environment facing our clients and our shows, then I don't think we would have been able to mobilize that kind of team effort."

With the future expansion of MIDEM, Zilk says one of his plans is to entice new participants to Cannes the annual journey to Cannes. "I'm trying to bring more and more countries here, and this year, for example, significant new presence from China," he reveals. "With more respect for intellectual property rights in countries such as Russia and China, I think we'll see those markets becoming more important to the music industry going forward, and we'll do our part to help develop those markets and bring the right people from those countries to the show." ■

DUDE!

WERE WE EVER PSYCHED WHEN
WE HEARD A ROADIE WON
MIDEM'S PERSON OF THE YEAR?
KUDOS, MAN.

MTV Networks congratulates our own Bill Roedy,
MIDEM Person of the Year, for his inspirational
career and tireless commitment to spreading the
positive energy of music all around the world.



MIDEM, an event known for its international reach and musical diversity, is recognizing an organization that shares these qualities. William H. Roedy, president of MTV Networks International and chairman of MTV Networks Europe, will be honored as the Neshui Ertegun Person of the Year at the 37th annual MIDEM. He is the ninth recipient of the honor, named after the late cofounder of Atlantic Records and an advocate for the international music industry.

"Surprised...flattered" is how Roedy describes his reaction to the honor during a recent interview at MTV Networks' New York offices. "But this really isn't about me. It's about this amazing organization [MTV Networks]. I feel so proud of what we've built over the years. It's 2,000 people, including joint ventures, and it's 84 channels around the world and the impact

they're making."

Xavier Roy, outgoing CEO of Reed MIDEM, noted the impact of MTV and Roedy himself on one key issue when he announced the Person of the Year honor in November. "As UNAIDS ambassador, [Roedy] applies the same energy which he has used to promote MTV's global expansion to the concerns of the less fortunate," Roy said. UNAIDS is the joint United Nations program on HIV/AIDS.

This past July in Barcelona, MTV staged *Staying Alive: A Global Forum on HIV/AIDS* as a launching pad for a global AIDS awareness and pre-

MIDEM Honors MTV's Bill Roedy

BY THOM DUFFY



vention campaign in conjunction with the Kaiser Family Foundation and the YouthNet Program of Family Health International. On Dec. 1, World AIDS Day, MTV channels worldwide debuted a 90-minute commercial-free *Staying Alive* concert special filmed in Seattle and Cape Town, South Africa, one of the epicenters of the world AIDS epidemic.

This past year has brought other honors for Roedy and MTV International. In June, the MTV International executive received the Award for Business Excellence from the Global Business Council on HIV/AIDS and the International AIDS Trust. On the business side, MTV Networks Asia, under president Frank Brown, received four awards, including Cable & Satellite Channel of the Year, on Dec. 4 at the Asian Television Awards in Singapore.

Roedy says that, despite the global economic downturn, MTV's targeted pro-

Continued on page 26

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MTVs William H. Roedy

Midems "Person of the year"



**Congratulations
and stay tuned!**

BMG

BERTELSMANN

BILL ROEDY*Continued from page 26*

gramming and distribution make it attractive as a more cost-effective vehicle for advertisers. MTV International has continued its strategy of expanding globally while emphasizing locally focused programming. "It's all about localization," he says. MTV International is comprised of MTV Asia, MTV Australia, MTV Brasil, MTV Europe, MTV Latin America and MTV Russia.

And, while MTV Networks has grown to include non-music-related channels, its connection to the music industry gathered at MIDEEM remains central to its business purpose, says Roedy. "I know we have a lot of channels around the world that do a lot of non-music programming," he says. "But, make no mistake about it, music is our passion. It really is our focus, particularly internationally. It's the center to everything we do." ■

XAVIER ROY*Continued from page 23*

As MIDEEM grew throughout the years, the company began to garner interest from larger organizations, culminating in its acquisition 14 years ago. "In 1989, we were acquired by Reed

that Reed MIDEEM markets are considered integral parts of the industries they serve," he continues. "We are real partners to the professionals who attend and support our shows. Many companies tell us that the role our markets play in the development of their businesses is

"We really felt like pioneers in the industries we worked in, and we often struggled to keep the company going in those early days."

Exhibition Companies, which is when I also became president of the newly named REED MIDEEM Organization," says Roy.

MAJOR ACHIEVEMENTS

Looking back on his tenure at Reed MIDEEM, Roy says, "My most important achievement—and the one of which I am the proudest—is to have created a team of motivated, dynamic, intelligent and creative individuals that would follow me to the end of the earth and to have established a real REED MIDEEM working culture."

"Another major achievement of which I am also very proud is

absolutely essential to them."

Roy's leadership helped take the MIDEEM organization from a relatively small French company through a significant takeover and subsequent dramatic growth. He helped the company take full advantage of being part of a bigger international entity, increasing the size of the business several times.

Recounting the period where the group enjoyed its fastest expansion, Roy says, "[When we were] acquired by Reed Exhibition Companies [REC], we had only three shows: MIDEEM, MIPTV and MIPCOM [for film and television syndication] and

were on the point of launching our property show, MIPI. I remember this period as being very exciting and also very challenging, as the takeover took place right in the middle of MIPTV."

"It was after we became part of REC that Reed MIDEEM experienced the most spectacular growth in our existing markets and the launch of new shows: MIPI, MAPIC [retail real estate], MILIA [interactive software], MIPCOM Junior, MIPDOC [for the documentary market] and WEM [for the education market], as well as replica markets in Asia and Latin America," he adds.

"Unfortunately, these latter [Asian and Latin] shows were put on hold due to economic problems that were affecting these regions at the time."

Under Roy's leadership, a number of Reed MIDEEM's events have now grown to such an extent that they are among the largest exhibitions and conferences in the world, he notes.

"Five of our Reed MIDEEM shows figure among the Reed Exhibitions top 35, out of 150 shows organized throughout the world each year: MIPCOM, in second place; MIPI, in third; MIPTV in fourth; MIDEEM, 18th; and MAPIC, 33rd," he says. "During the 14 years of my presidency, the new business we have created represents 40% of Reed MIDEEM's yearly profit."

MOVING FORWARD

As for his future hopes for Reed MIDEEM, Roy believes evolution is key and that purchasing other successful events could be a route to expansion. "[We need to] keep developing our markets and finding new concepts," Roy says. "There are several opportunities for Reed MIDEEM format. I think there is also scope for buying existing shows that would complement our product portfolio."

Hinting at his personal business priorities, Roy says, "It is essential to maintain excellent client contact and to anticipate their needs in order to ensure the best return on investment. We need to create a sophisticated client culture, which is something we have always done instinctively, while our competitors have reacted more scientifically."

Having worked closely with Paul Zilk, Roy says he is confident that Reed MIDEEM is on the right track. "Paul is the perfect person to be my successor," he coos entirely. "He has all the qualities of a manager and marketing professional together with an international vision and experience. The alchemy between us was immediate, and we have enjoyed a very smooth transition period."

As for his personal future, Roy does not intend to disap-

"I trusted in my intuition and my flair for the business and succeeded in making my personal mark on the industry."

BILL ROEDY

MIDEEM PERSON OF THE YEAR 2003

MANY CONGRATULATIONS FROM JIVE RECORDS AND ITS ARTISTS



Internationally, these markets are leaders in their respective industries."

Asked what he considers his greatest challenges were, Roy responds, "First of all, to create team spirit while growing the business and launching new markets. But also to create an environment where development, growth, creativity and client care were priorities—perhaps to the detriment of establishing rigorous internal procedures, which today are indispensable."

"I trusted in my intuition and my flair for the business and succeeded in making my personal mark on the industry," he continues.

"Further challenges were taking over as president from the founder of MIDEEM and the period when we became part of a multinational group," he notes, "whereas previously, MIDEEM was an independent French company with a real family feel."

pear from the scene. "I am turning a page in my life with Reed MIDEEM but not closing the book entirely," he says. "At the request of Reed Exhibitions, I will be present part-time during the next year when I will use the time to assist Paul Zilk and our 245 employees to continue to improve business. "The free time I have will be dedicated to my passions for travel and photography and to making new contacts and experiencing different cultures around the world."

Justifiably proud of the way he has led Reed MIDEEM grow and develop partnerships with its clients such as the music industry, Roy says that the corporate culture and atmosphere he sought to nurture was key to his company's success. "One colleague said to me recently," he concludes, "that even after 15 years with us, I feel as though every day is as exciting as the first day I joined company." ■



Global Vision

Congratulations Bill on your pioneering achievements



EMI RECORDED MUSIC



PLACE TO MEET

Continued from page 23

"still the ultimate meeting point" internationally for senior music executives. "I expect to exchange opinions with a lot of colleagues from other countries on issues that are becoming common to us all," says the chairman/CEO of Peermusic. "I chair the ICMIP [International Confederation of Music Publishers], and we'll have meetings there and have a wonderful opportunity to get their views and talk about coordinating industry responses to these big issues."

Famous Music Publishing Companies chairman/CEO Irwin Z. Robinson also speaks of the chance afforded by MIDEAM to team with other publishers in dealing with common concerns. "There are all kinds of things going on there, in terms of the lobbying that's done to get protective measures concerning the Internet," notes Robinson. "There are also the individual countries that have already made combined mechanical and performance licenses, which we haven't been able to do here for the Internet because of anti-trust problems. So, there are a lot of

things you can learn at MIDEAM that you can't learn simply by reading. You've got to mingle with people from societies that are all there—and that's why I go. I certainly don't expect to pick up any foreign rights."

Indeed, Carlin America chairman/CEO Freddy Biestock says he hasn't picked up anything or placed anything in MIDEAM in the last few years. Business at MIDEAM, the long-time indie publishing attendee observes, has changed a lot. "For years, we used to do a lot of business there, but, in the last few years, we only go for public relations and to see our competitors and maybe make a deal or two," says Biestock, who, for many years, had an office and a stand at MIDEAM but has long since discontinued the practice. "If I do get anything out of [MIDEAM], it's an unexpected bonus." Robinson also discerns changes in the MIDEAM business climate. "It used to be a place

where people came with bundles of deals to make, and that's 95% gone," he says. "You might ask, why do I go? And the real reason is because the European Union is 60% to 65% of the world market."

But Peer cites MIDEAM's continuing usefulness as a "gathering point" for independent publishers—though he also sees differences in how the contemporary MIDEAM business works. "One thing we've noticed is that there are fewer situations where independents are placing sub-publishing rights on a country-by-country, single-territory basis," says Peer. "People are looking to make unified deals with an international publisher such as ourselves, because of the ease of dealing with a central organization."

Of course, one aspect of MIDEAM continues to attract publishers: old and new. "I hear the food's pretty good," proclaims Sigman. ■

INT'L PUBLISHERS

Continued from page 24

and efficiently, or to meet new people, to discuss current partnerships and form new ones. I have several appointments to speak about new international agreements. We're seeking partners for Shariko, a Belgian singer-songwriter who is on the independent label Bang in Belgium, distributed worldwide by Wagram. We want to make a few contacts for Agoria's album, which will be released in February on Pas in France and the U.K. And we're exploring everything related to the catalog sung by Edith Piaf; next year we will be celebrating the 40th anniversary of her death. There are related projects that are now being developed all around the world."

SPAIN
SEEMSA
(Web site under development)
Carlos Pérez Cancio, president
E-mail: cpancio@seemsa.com

Priorities: "We do not acquire music publishing rights as we are original publishers and sub-publishers. We offer contemporary Spanish symphonic repertoire and product from our own label, Ence Discos, such as classical guitarists Gabriel Escobell and Agostín Maruri. We also have a wealth of Cuban music from the famous 'Guajira Guantanamera' to contemporary salsa. I had deals with prerevolutionary Cuba through a Cuban label, Musibachana, and carried on after the 1959 revolution with Egreem. In fact, I acquired the rights to 'Guajira Guantanamera' in 1960, and there are now more than 500 versions recorded."

ITALY
C.A.M.
www.camoriginalsoundtracks.com
Francesca Campi, president
E-mail: info@CamOriginal-Soundtracks.com
info@CamJazz.com

Priorities: "As a music publisher, we're going there more with a view to licensing out, although I can say that we've been in every MIDEAM since its inception, as it's a great event for meeting new people, networking and, above all, having lunch with old friends in the business. We're also hoping to license out our jazz and soundtrack catalogs and find distributors in those territories where we're not yet represented. We're also looking for takers for our new jazz compilation, *Far Out*, which will launch at MIDEAM."

SWEDEN
GAZELL MUSIC
www.gazell.net
Eva Karman, co-MD
E-mail: eva.karman@gazell.net

Priorities: "Gazell Music, which was founded in 1981, has become one of the leading independent music publishers in Scandinavia, representing a large number of leading international publishers. We're seeking licensing and distribution in some territories for Diamond Dogs. The main reason for attending MIDEAM is the great opportunity to see many of our existing partners and, of course, meeting people in general."

This report was compiled by Japan bureau chief Steve McChesney and correspondents David Stark in the U.K., Elise Weinert in Germany, Howell Llewellyn in Spain, Mark Warden in Italy and Jeffrey de Hart in Sweden.

Dear Bill,

You are always the best. Once more I would like to emphasize that "Music brings people together" and you are definitively an inspiration for having done so to many people. Well deserved.

Love,

Pino

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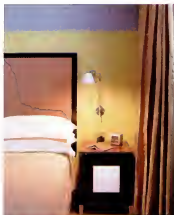
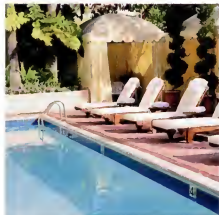
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Miller Looks Beyond Music

Attorney Helps Artists Find Business Ventures Outside Of The Industry

A growing number of R&B/hip-hop artists are parlaying their popularity into non-music arenas. UPN recently announced a TV-show development deal with Eve, while Nelly became the first hip-hop artist to do a white music tie for the "Get Milk" campaign.

Entertainment attorney Darrell D. Miller encourages artists to create business opportunities beyond their music careers. Recently elected to the executive committee of the Academy of Television Arts and Sciences, the Los Angeles-based artist is managing partner of Miller & Pallas and practices transactional law with an emphasis on the film, music, and TV industries. Among his clients are Master P, DMX, OutKast's Andre, Kurupt, and Lil' Romeo.

6 Questions



MILLER

What is transactional law?

Disputing and negotiating contracts, resolving disputes over contract issues, [and] organizing and structuring co-production deals and various other business ventures. With the burgeoning integration of music, television, and film, there has become a whole new way in which deals are being made and synergies are developed.

With major labels at a crossroads and being challenged by the Internet and among other things, artists should seek a way to move beyond solely relying on revenue generated from their recording agreements.

There are not enough [artists and executives] looking beyond their limited sphere of entertainment. Artists are missing out on potential success if they

do not explore the possibilities to create new opportunities and revenue streams based on their brand. I'm about the business of entertainment. That comes from wanting to explore and challenge artists to understand what's behind the scenes.

What must an artist bring to the table to be considered a viable cross-promotion candidate?

Cross-promotion doesn't work for every artist. However, if you can see that a certain artist has mass appeal and attracts certain demos [i.e., known as "general market"], then cross-promotion opportunities should be checked out. You need to look at the potential audience and then determine if the artist is selling a large enough amount of records both in the domestic and foreign markets.

What was your first client deal?

Among my earliest clients was actress Kim Fields, who is now one of the handful of black female directors in the Director's Guild of America. In music, Master P hired me to do a television star to his film business into mainstream Hollywood film and television, resulting in projects for him and son Lil' Romeo, including a show with Nickelodeon, movies [the forthcoming *Homey*], and the P Miller and Lil' Romeo clothing lines through Mervyn's.

What is the easiest thing about putting together such deals?

The easiest is realizing the leverage you have once an artist gains success with another venture. A good example is Will Smith. He went from a rapper to a television star to a motion-picture star who commands over \$20 million per picture.

And the hardest?

The hardest thing is changing perceptions about what an artist can do. You are constantly breaking down barriers and climbing mountains, as companies and artists might not see eye to eye on what can be accomplished.

How is the economic climate affecting cross-promotion projects?

When it comes to urban music, artists and the potential for these artists to cross-promote themselves in the changing entertainment industry, I'm an eternal optimist. I work in a wonderful business where the potential to exist in various areas of entertainment could make an artist financially recession-proof. I believe urban music's continued dominance on the mainstream charts and sales will continue and create all kinds of leverage and synergistic opportunities through film, television, product, and merchandising; producing endorsements; live events; and beyond.

GAIL MITCHELL

Rhythm Rap, and The Blues..

by Gail Mitchell



INDUSTRY BRIEFS: It's not even one month old, but 2003 is shaping up to be a pivotal year. Following word that NBC president/COO Andrew Lack will succeed Thomas Mottola as chairman/CEO of Sony Music Entertainment (see story, page 1) comes news of *Jermaine Dupri's* So So Def joining the Arista fold (see story, page 3). Plus, Radio One and Comcast are launching a yet-unnamed cable network to rival BET (see story, page 6).

In other industry activity: ABC Radio Networks personality Tom Joyner and veteran network executive David Kantor have established *Black Media*, a multimedia company targeting African-Americans through radio, TV, event production, and the Internet. Reach is 10% owned by ABC Radio Networks in a deal that runs through 2009. As part of that agreement, ABC Radio Network will handle sales representation for the ventures in which it said to represent \$200 million in advertising and sponsorships.

Working with majority owner/chairperson Joyner and vice chairman/CEO Kantor is president/COO Oscar Joyner (Tom's son). Initial Reach plans include advertising deals, offerings to join centerpiece *The Tom Joyner Morning Show*, TV/film projects, and a major African-American entertainment event due later this year. The Dallas-based entity may be reached at 972-448-3342.

Producer/songwriter Reggie Lucas (Roberta Flack, Madonna) heads the music division of newly established Quintacomm. The New York-based concern—founded by Lucas and three other media/entertainment execs including former *Newsweek* publisher Carolyn Wall—will specialize in music news and analysis (film, and TV development as well as media partnerships, alliances, and distribution partnerships; the contact number is 212-255-1007).

Hidden Beach artist Jill Scott is the national chairperson for the Coca-Cola Foundation's new African-American music-business educational program created by the Apollo Theater Foundation and Coca-Cola, which has given \$1 million to the project. Completing one-day career seminars staged at select middle and high schools in the New York tri-state area, the academy's first seminar takes place Wednesday (22) at Union City, N.J.'s Emerson High, sponsored by Universal Records; Hidden Beach will host the next session Feb. 27 at Harlem, N.Y.'s Thurgood Marshall Academy. A Feb. 26 pre-conference will be at Apollo (apollotheateracademy.com).

ON THE RECORD: Celebrating its 10th anniversary, Putman's World Music kicks off 2003 with the Tuesday (21) release of *Global Soul*, an international compilation of R&B/soul/hip-hop that includes cuts by I Giant Leap with Speech and Neneh Cherry, Joy Denalme, and Dee Dee Bridgewater's daughter China. • Blu Cantrell's sophomore *Arista album, Bittersweet* (*Billboard*, Jan. 18), has a new release date to be announced soon.

SCENE: The 17th annual Soul Train Awards will be telecast live this year March 1 from the Pasadena Civic Auditorium.

R&B TROOPER: From being in a boy band to writing and producing for one, Steve Russell knows a thing or two about crafting a hit. Formerly of the late-'80s R&B group Troop ("Spread My Wings"), Russell became interested in producing while working with Troop producer Chucki Booker.



RUSSELL

Russell later caught the ear of Epic executive VP of A&R and urban music Dave McPherson after placing a song with an MCA group. "I got '1 Wonder Why' placed with Jersey Avenue," Russell says. "Dave told me he needed stuff for a new group, so I wrote [B2K's] 'Gots Ta Be' with a couple of buddies of mine, Harvey Mason Jr. and Michele."

In addition to writing for teen acts 3LW, 702, G4, and Jenee, Russell also co-wrote/co-produced the more mature *Amel Larrieux/Glen Lewis* duet "What's Come Over Me?" While Russell plans to eventually record a solo set, he is currently content behind the boards. "I want to be respected as a writer/producer first. This is like having a dream come true twice. It's exciting to be in another generation and still be accepted."

Additional reporting by Rashawn Hall in New York.

JANUARY 20 2003 Billboard HOT RAP TRACKS™

Aspirin monitored by Nielsen Broadcast Data Systems

LAST WEEK	THIS WEEK	TITLE	ARTIST/PROMOTION LABEL	Artist
1	2	AIR FORCE ONES	NUMBER 1	1 Week At Number 1
2	1	WORK IT	Nelly Featuring Rizzle, Ali & Murphy Lee	Nelly
3	3	'03 BONNIE & CLYDE	Jay-Z Featuring Beyonce Knowles	Jay-Z
4	6	MESMERIZE	Ja Rule Featuring Ashanti	Ja Rule
5	5	THUGZ MANSION	3Pac	3Pac
6	4	LOVE YOURSELF	Eminem	Eminem
7	8	WANKISTA	50 Cent	50 Cent
8	17	IN DA CLUB	50 Cent	50 Cent
9	15	GOSSIP FOLKS	Missy "MissyMaddness" Elliott Featuring Ludacris	Missy "MissyMaddness" Elliott
10	12	MADE YOU LOOK	Nas	Nas
11	7	WHEN THE LAST TIME	Clips	Clips
12	11	DO THAT...	Baby Featuring P. Diddy	Baby
13	9	SATISFACTION	Eve	Eve
14	14	PARADISE	Lil Cool J Featuring America	Lil Cool J
15	16	MAKE IT CLAP	Busta Rhymes Featuring Spill 5	Busta Rhymes
16	10	GIMME THE LIGHT	Sean Paul	Sean Paul
17	13	LUV U BETTER	Lil Cool J	Lil Cool J
18	19	SICK OF BEING LONELY	Field Mob	Field Mob
19	22	TELL ME (WHAT'S GOIN' ON)	Smilez & Scudcat	Smilez & Scudcat
20	21	NO LETTING GO	Wayne Wonder	Wayne Wonder
21	20	COME CLOSE TO ME	Common Featuring Mr. Bilal	Common
22	18	REACT	Erick Sermon Featuring Redman	Erick Sermon
23	23	WHAT HAPPENED TO THAT BOY	Buffy Featuring Clips	Buffy
24	24	THUG HOLIDAY	Trick Daddy Featuring LaTocha Scott	Trick Daddy
25	25	REALSTY NGOGAZ	50 Cent Featuring The Notorious B.I.G.	50 Cent

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JANUARY 25
2003

Billboard TOP R&B/HIP-HOP ALBUMS

Sales data compiled from a national survey panel of core R&B/HIP-HOP stores by Nielsen SoundScan

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	AALIYAH	10/10 COLUMBIA	NUMBER 1	4 Weeks In Number 1
2	2	NAS	10/10 COLUMBIA	10/10	1
3	3	MISY ELLIOTT	10/10 COLUMBIA	10/10	1
4	4	JAY-Z	10/10 COLUMBIA	10/10	1
5	5	3PAC	10/10 COLUMBIA	10/10	1
6	6	TYRESA	10/10 COLUMBIA	10/10	1
7	7	SOUNDTRACK	10/10 COLUMBIA	10/10	1
8	8	WHITNEY HOUSTON	10/10 COLUMBIA	10/10	1
9	9	JENNIFER LOPEZ	10/10 COLUMBIA	10/10	1
10	10	JAY-Z	10/10 COLUMBIA	10/10	1
11	11	JUSTIN TIMBERLAKE	10/10 COLUMBIA	10/10	1
12	12	JAY-Z	10/10 COLUMBIA	10/10	1
13	13	NELLY	10/10 COLUMBIA	10/10	1
14	14	SNOOP DOGG	10/10 COLUMBIA	10/10	1
15	15	BUSTA RHYMES	10/10 COLUMBIA	10/10	1
16	16	BABY	10/10 COLUMBIA	10/10	1
17	17	B2K	10/10 COLUMBIA	10/10	1
18	18	LIL' ROMEO	10/10 COLUMBIA	10/10	1
19	19	MARIAH CAREY	10/10 COLUMBIA	10/10	1
20	20	DRU HILL	10/10 COLUMBIA	10/10	1
21	21	EMINEM	10/10 COLUMBIA	10/10	1
22	22	LIL' JON & THE EAST SIDE BOYZ	10/10 COLUMBIA	10/10	1
23	23	THE ROOTS	10/10 COLUMBIA	10/10	1
24	24	SOUNDTRACK	10/10 COLUMBIA	10/10	1
25	25	SNOOP DOGG	10/10 COLUMBIA	10/10	1
26	26	VARIOUS ARTISTS	10/10 COLUMBIA	10/10	1
27	27	TIONI BRAXTON	10/10 COLUMBIA	10/10	1
28	28	COMMON	10/10 COLUMBIA	10/10	1
29	29	NEXT	10/10 COLUMBIA	10/10	1
30	30	STEELE JOHNSON	10/10 COLUMBIA	10/10	1
31	31	VIVIAN GREEN	10/10 COLUMBIA	10/10	1
32	32	LIL' JON	10/10 COLUMBIA	10/10	1
33	33	SOUNDTRACK	10/10 COLUMBIA	10/10	1
34	34	VARIOUS ARTISTS	10/10 COLUMBIA	10/10	1
35	35	SMILEZ & SOUTSTAR	10/10 COLUMBIA	10/10	1
36	36	50 CENT	10/10 COLUMBIA	10/10	1
37	37	SEAN PAUL	10/10 COLUMBIA	10/10	1
38	38	LIL' COOL J	10/10 COLUMBIA	10/10	1
39	39	GZA/GENIUS	10/10 COLUMBIA	10/10	1
40	40	TALIB KWELE	10/10 COLUMBIA	10/10	1
41	41	DEBORAH COX	10/10 COLUMBIA	10/10	1
42	42	HEATHER HEADLEY	10/10 COLUMBIA	10/10	1
43	43	LIL' FLIP	10/10 COLUMBIA	10/10	1
44	44	ERICK SERMON	10/10 COLUMBIA	10/10	1
45	45	K-CI & JOJO	10/10 COLUMBIA	10/10	1
46	46	CUPCAKE	10/10 COLUMBIA	10/10	1
47	47	AMERIE	10/10 COLUMBIA	10/10	1
48	48	INDIA.ARIE	10/10 COLUMBIA	10/10	1
49	49	FLOETRY	10/10 COLUMBIA	10/10	1

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART
50	50	FIELD MOB	10/10 COLUMBIA	10/10	1
51	51	WC	10/10 COLUMBIA	10/10	1
52	52	TRICK DADDY	10/10 COLUMBIA	10/10	1
53	53	NIVEA	10/10 COLUMBIA	10/10	1
54	54	ASHANTI	10/10 COLUMBIA	10/10	1
55	55	ROYCE DA 5'9"	10/10 COLUMBIA	10/10	1
56	56	SOUNDTRACK	10/10 COLUMBIA	10/10	1
57	57	TANK	10/10 COLUMBIA	10/10	1
58	58	GERALD LEVERT	10/10 COLUMBIA	10/10	1
59	59	VARIOUS ARTISTS	10/10 COLUMBIA	10/10	1
60	60	EVE	10/10 COLUMBIA	10/10	1
61	61	TRINA	10/10 COLUMBIA	10/10	1
62	62	KELLY ROWLAND	10/10 COLUMBIA	10/10	1
63	63	MUSIQ	10/10 COLUMBIA	10/10	1
64	64	DAVE HOLLIERS	10/10 COLUMBIA	10/10	1
65	65	VARIOUS ARTISTS	10/10 COLUMBIA	10/10	1
66	66	40 GLOCC	10/10 COLUMBIA	10/10	1
67	67	SHAGGY	10/10 COLUMBIA	10/10	1
68	68	SOUNDTRACK	10/10 COLUMBIA	10/10	1
69	69	FAT JOE	10/10 COLUMBIA	10/10	1
70	70	SOUNDTRACK	10/10 COLUMBIA	10/10	1
71	71	KIRK FRANKLIN	10/10 COLUMBIA	10/10	1
72	72	SOUNDTRACK	10/10 COLUMBIA	10/10	1
73	73	VARIOUS ARTISTS	10/10 COLUMBIA	10/10	1
74	74	XZIBIT	10/10 COLUMBIA	10/10	1
75	75	BONY THUGS	10/10 COLUMBIA	10/10	1
76	76	NAPPY THUGS-N-HARMONY	10/10 COLUMBIA	10/10	1
77	77	SCARFACE	10/10 COLUMBIA	10/10	1
78	78	CRASH DAVIS	10/10 COLUMBIA	10/10	1
79	79	ISISS	10/10 COLUMBIA	10/10	1
80	80	DA HEADSUPS	10/10 COLUMBIA	10/10	1
81	81	BRIAN MCKNIGHT	10/10 COLUMBIA	10/10	1
82	82	VARIOUS ARTISTS	10/10 COLUMBIA	10/10	1
83	83	ANITA DAKER	10/10 COLUMBIA	10/10	1
84	84	NEKEM VANCE	10/10 COLUMBIA	10/10	1
85	85	JAMIEA	10/10 COLUMBIA	10/10	1
86	86	MARY MARY	10/10 COLUMBIA	10/10	1
87	87	NAAM BRIGADE	10/10 COLUMBIA	10/10	1
88	88	STEVIE WONDER	10/10 COLUMBIA	10/10	1
89	89	DOITIE PEOPLES	10/10 COLUMBIA	10/10	1
90	90	TOO SHORT	10/10 COLUMBIA	10/10	1
91	91	SOULIA SLIM	10/10 COLUMBIA	10/10	1
92	92	YOLANDA ADAMS	10/10 COLUMBIA	10/10	1
93	93	PASTOR TROY	10/10 COLUMBIA	10/10	1
94	94	BIG TIMBERS	10/10 COLUMBIA	10/10	1
95	95	LUD KRIST	10/10 COLUMBIA	10/10	1
96	96	BMD	10/10 COLUMBIA	10/10	1
97	97	DOITIE PEOPLES	10/10 COLUMBIA	10/10	1
98	98	JOHN P. KEE & NEW LIFE	10/10 COLUMBIA	10/10	1
99	99	VARIOUS ARTISTS	10/10 COLUMBIA	10/10	1

JANUARY 25
2003

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

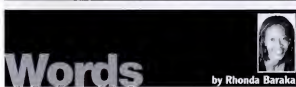
Sales data compiled from a national survey panel of core R&B/HIP-HOP stores by Nielsen SoundScan

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	EMINEM	10/10 COLUMBIA	NUMBER 1	4 Weeks In Number 1
2	2	MAKAVEU	10/10 COLUMBIA	10/10	1
3	3	3PAC	10/10 COLUMBIA	10/10	1
4	4	LIL' JON	10/10 COLUMBIA	10/10	1
5	5	3PAC	10/10 COLUMBIA	10/10	1
6	6	DOITIE PEOPLES	10/10 COLUMBIA	10/10	1
7	7	EMINEM	10/10 COLUMBIA	10/10	1
8	8	3PAC	10/10 COLUMBIA	10/10	1
9	9	BOB MARLEY AND THE WAILERS	10/10 COLUMBIA	10/10	1
10	10	BONE THUGS-N-HARMONY	10/10 COLUMBIA	10/10	1
11	11	THE NOTORIOUS B.I.G.	10/10 COLUMBIA	10/10	1

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART
12	12	DR. DRE	10/10 COLUMBIA	10/10	1
13	13	R. KELLY	10/10 COLUMBIA	10/10	1
14	14	THE NOTORIOUS B.I.G.	10/10 COLUMBIA	10/10	1
15	15	MARY MARY	10/10 COLUMBIA	10/10	1
16	16	N.W.A.	10/10 COLUMBIA	10/10	1
17	17	EAZY-E	10/10 COLUMBIA	10/10	1
18	18	NELLY	10/10 COLUMBIA	10/10	1
19	19	MARY MARY	10/10 COLUMBIA	10/10	1
20	20	N.W.A.	10/10 COLUMBIA	10/10	1
21	21	JODECI	10/10 COLUMBIA	10/10	1
22	22	MARY MARY	10/10 COLUMBIA	10/10	1

RANK	LAST WEEK	THIS WEEK	TITLE	PRODUCER(S)	ARTIST	IMPRINT & NUMBER/PROMOTION LABEL	WEEKS ON CHART	PEAK POSITION	LAST WEEK	THIS WEEK	TITLE	PRODUCER(S)	ARTIST	IMPRINT & NUMBER/PROMOTION LABEL	WEEKS ON CHART	PEAK POSITION																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																					

R&B/HIP-HOP



by Rhonda Baraka

&Deeds™

BIG OOMP GOES NATIONAL: For years, Big Oomp Records has been a major force in Atlanta and the South. Now it looks like the rest of the nation will get to hear what all the hoopla is about. The label's premier artist, 18-year-old Baby D, has just signed a multimillion-dollar deal with Epic Records to release his third album, which will be his first for a major label.



Baby D's current Big Oomp CD, *Baby D: AKA Little Chopper*, has sold an impressive 70,000 units since its September 2002 release. The Epic project, which primarily comprises new material, is due in June.

Label CEO Big Oomp, who says majors have been courting his artists since 1998, decided to take a major-label deal after all these years because bootleggers are putting a serious dent in sales.

"We're an independent label that does very well," Big Oomp says. "But right now the bootlegging has gotten so bad [that it's] really killing the independent world. To spend your money, do all the promotion to get your artist out there... you can do all that work. But at the end of the day, there's no money. The reason we went on and took a deal is because there's no way to win independently right now. If we can't keep growing independently, we might as well jump into the system and take a chance on what they can do for us."

Oomp says one of his biggest concerns about signing with a major was "making sure I got a lot of say-so over the promotion and production ends. New York will take an artist from the South that it doesn't understand, throw him out there, and nobody will pick up on him. Then it's done deal."

Baby D is not at all concerned about making the transition from

Southern artist to national artist. "Right now the South is blowing up, from Lil Jon to Pastor Troy to T.I. to Archie," he says. "The South is being looked at as the new thing for 2003 and the next four or five years. Right now I feel like I'm a part of the new revolution, so I'm happy. I'm not looking at it as a change. I'm looking at it as bringing something new to the table."

BIG CAT ON THE PROWL: Another ATL label looking to make major moves—but without a major label—is the ever-present Big Cat Records. The Compedia-distributed label is currently working its new artist P.B.T., a rapper from Starkville, Miss. "I was raised on blues: Bobby Blue Bland, Tyrone Davis, Sam Cooke," says the artist, whose name is an acronym for "prayer, belief, and trust." "Lyrically, I'm talking about things that go on in life... I want my mama to listen to it and my grandama to listen to it."

P.B.T.'s CD, *Pimpin' My Pen*, drops in March. Lead single "Act a Fool Wit It" features appearances by Rasheeda and 404 Soldiers. Guests also include Jagged Edge and reggae star Buju Banton, whose Gargamel label is distributed by Big Cat. For more information on Big Cat Records, visit bigcatrecords.net.

FAZERADIO: Check out *Hard Hittin'* Fazer's new mix show, *Pulse*, on fazeradio.com, a site featuring underground and mainstream hip-hop. Shows are updated weekly and are totally commercial-free. In addition to the Brooklyn, N.Y.-based Harry, the site features Black Assassin from Atlanta, DJ Graffiti from Detroit, and the monthly *Therapy* show with DJ Psychology. For more info, contact Erica Wallace at erika@fazeradio.com.

RAPPING UP THE GRAMMYS: Prominent rappers Nelly and Eminem are among those nominated for the highly coveted record of the year (Nelly's "Dilemma" and Eminem's "Without Me") and album of the year (*Nellyville* and *The Eminem Show*, respectively) awards. Congratulations to both men, who are also in the running for best rap album. And congratulations and good luck to all the nominees.

Rhonda Baraka may be reached at rh350@aol.com.

Billboard® HOT R&B/HIP-HOP AIRPLAY

LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
5	Miss You	Marky Mark	1	1	23	Satisfaction	Blackstreet	1	1	52	I Don't Give A (feat. B. Real)	Blackstreet	1	1
2	Bump, Bump, Bump	Blackstreet	1	1	24	Tellin' To Me	Blackstreet	1	1	53	Deep	Blackstreet	1	1
1	Love Of My Life (An Ode To Hip Hop)	Blackstreet	1	1	25	I Care 4 U	Blackstreet	1	1	54	Beautiful	Blackstreet	1	1
12	Ignition	Blackstreet	1	1	26	When The Last Time	Blackstreet	1	1	55	All I Need	Blackstreet	1	1
4	As I Am	Blackstreet	1	1	27	Comin' Closer To Me	Blackstreet	1	1	56	B R Right	Blackstreet	1	1
21	I Should Be	Blackstreet	1	1	28	One Of These Days	Blackstreet	1	1	57	Heal	Blackstreet	1	1
3	In Da Club	Blackstreet	1	1	29	No Letting Go	Blackstreet	1	1	58	Angel	Blackstreet	1	1
7	Fabulous	Blackstreet	1	1	30	React	Blackstreet	1	1	59	Pump Juice	Blackstreet	1	1
3	Work It	Blackstreet	1	1	31	What Happened To That Boy	Blackstreet	1	1	60	When We Do	Blackstreet	1	1
13	Masquerade	Blackstreet	1	1	32	Don't Mess With My Man	Blackstreet	1	1	61	Cat Dancin'	Blackstreet	1	1
18	downside	Blackstreet	1	1	33	Tell Me (What's Your Deal?)	Blackstreet	1	1	62	The Morning After	Blackstreet	1	1
14	Thug Mansion	Blackstreet	1	1	34	Cry Me A River	Blackstreet	1	1	63	Break Ya Off	Blackstreet	1	1
19	Made Ya Laugh	Blackstreet	1	1	35	He Is	Blackstreet	1	1	64	Imagine That	Blackstreet	1	1
11	Woke Up	Blackstreet	1	1	36	Emotional Rollercoaster	Blackstreet	1	1	65	This Moment	Blackstreet	1	1
10	W3 Bounce & Clyde	Blackstreet	1	1	37	Realize Hizzaz	Blackstreet	1	1	66	Take From The Block	Blackstreet	1	1
16	Paradise	Blackstreet	1	1	38	Guess What	Blackstreet	1	1	67	You Know Home	Blackstreet	1	1
18	Make It Clap	Blackstreet	1	1	39	Thug Holiday	Blackstreet	1	1	68	From The Chooch To Da Palace	Blackstreet	1	1
25	All I Have	Blackstreet	1	1	40	Baby	Blackstreet	1	1	69	Choppa Style	Blackstreet	1	1
14	Love Therapy	Blackstreet	1	1	41	Dilemma	Blackstreet	1	1	70	I Got A B To U	Blackstreet	1	1
17	Gossip Folks	Blackstreet	1	1	42	Rock The Party	Blackstreet	1	1	71	That Girl	Blackstreet	1	1
24	Do That	Blackstreet	1	1	43	Heal The Fray	Blackstreet	1	1	72	Mia I Don't Love Her	Blackstreet	1	1
17	Low U Better	Blackstreet	1	1	44	Thug Freeway	Blackstreet	1	1	73	8 Mile	Blackstreet	1	1
28	How You Gonna Act Like That	Blackstreet	1	1	45	Thug Love	Blackstreet	1	1	74	Malibu	Blackstreet	1	1
20	Give Me The Light	Blackstreet	1	1	46	Leandro	Blackstreet	1	1	75	Excuse Me Miss	Blackstreet	1	1
30	Shit Be Long	Blackstreet	1	1	47	Little Things	Blackstreet	1	1	76	Getchya Hands Up	Blackstreet	1	1

● Recently with the greatest exposures received. © 2003 WU Business Media, Inc. All rights reserved. Compiled from a national sample of radio stations by Nielsen Broadcast Data Systems. Radio Data Service. 142 stations are electronically monitored 24 hours a day, 7 days a week. Songs listed by genre, importance, compiled by cross-referencing each form of digital with Airplay. Station Data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Billboard® HOT R&B/HIP-HOP SINGLES SALES

LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	Ignition	Blackstreet	1	1	28	Abbi! De' Abbi!	Blackstreet	1	1	57	No Letting Go	Blackstreet	1	1
1	Everybody	Blackstreet	1	1	29	Jeany From The Block	Blackstreet	1	1	58	Break Ya Off	Blackstreet	1	1
4	Feelin' You	Blackstreet	1	1	30	Heaterbaker	Blackstreet	1	1	59	Can I	Blackstreet	1	1
2	This Is My Party	Blackstreet	1	1	31	Paradise	Blackstreet	1	1	60	Blue Jeans	Blackstreet	1	1
35	Aud Long Style (Freedom Mix)	Blackstreet	1	1	32	What's Up	Blackstreet	1	1	61	Like I Love You	Blackstreet	1	1
36	Gossip Folks	Blackstreet	1	1	33	What's Up	Blackstreet	1	1	62	One Of These Days	Blackstreet	1	1
7	Thug Life	Blackstreet	1	1	34	Thug Holiday	Blackstreet	1	1	63	Breakin' It	Blackstreet	1	1
8	Chase With Me	Blackstreet	1	1	35	How And Now (Feat. Circle)	Blackstreet	1	1	64	Hey Say Let	Blackstreet	1	1
3	Make It Clap	Blackstreet	1	1	36	No Letting Go	Blackstreet	1	1	65	Big Poppa	Blackstreet	1	1
6	Gangsta Levin'	Blackstreet	1	1	37	Trill Yr	Blackstreet	1	1	66	How Baby	Blackstreet	1	1
14	Do That	Blackstreet	1	1	38	Grindin'	Blackstreet	1	1	67	Love Of My Life (An Ode To Hip Hop)	Blackstreet	1	1
20	Work It	Blackstreet	1	1	39	Play Wit It	Blackstreet	1	1	68	Full Moon	Blackstreet	1	1
15	Give Me The Light (Remix)	Blackstreet	1	1	40	W3 Bounce & Clyde	Blackstreet	1	1	69	Move B* (Young)	Blackstreet	1	1
18	Faithful To	Blackstreet	1	1	41	Run A Gun	Blackstreet	1	1	70	Buyin' Out The Bar	Blackstreet	1	1
19	Dilemma/Air Force Ones	Blackstreet	1	1	42	I Got A B To U	Blackstreet	1	1	71	B R Right	Blackstreet	1	1
9	Masquerade	Blackstreet	1	1	43	Shady	Blackstreet	1	1	72	Be Real	Blackstreet	1	1
11	Thug Mansion	Blackstreet	1	1	44	Shady	Blackstreet	1	1	73	Take Ya Home	Blackstreet	1	1
39	Jodi Like Ya	Blackstreet	1	1	45	From The Chooch To Da Palace	Blackstreet	1	1	74	All I Need	Blackstreet	1	1
12	Don't Mess With My Man	Blackstreet	1	1	46	Giri Telle	Blackstreet	1	1	75	Northin' From Don't Give A (feat. B. Real)	Blackstreet	1	1
31	Focus	Blackstreet	1	1	47	Thug Love	Blackstreet	1	1	76	Notin'	Blackstreet	1	1
25	Rach The Party	Blackstreet	1	1	48	Comin' Closer To Me	Blackstreet	1	1	77	I Want A Girl Like You	Blackstreet	1	1
40	Hit The Fray	Blackstreet	1	1	49	Never Scream	Blackstreet	1	1	78	Crash Tonight	Blackstreet	1	1
21	React	Blackstreet	1	1	50	Love It	Blackstreet	1	1	79	Baby	Blackstreet	1	1
17	Virginity	Blackstreet	1	1	51	Love It	Blackstreet	1	1	80	When The Last Time	Blackstreet	1	1
23	Bump, Bump, Bump	Blackstreet	1	1	52	Lightin' Chances, Actual	Blackstreet	1	1	81	Break Ya Off	Blackstreet	1	1

● Recently with the greatest exposures received. © 2003 WU Business Media, Inc. All rights reserved. Compiled from a national sample of retail sales by Nielsen SoundScan. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Signings Boost Fortunes of Rock En Español



with product coming only from labels' regional offices, typically those in countries with a longer history of rock en español, such as Mexico or Argentina.

Furthermore, most of the signings took place immediately after Puerto Rico's only station dedicated solely to rock en español—WCOM (Cosmos 94), owned by Spanish Broadcasting Systems—changed to become top 40 station Onda 94 last October.

Despite this, with the exception of Volumen Rico, all the signings took place in Puerto Rico. By industry standards, this would have been more likely to occur in Los Angeles, which has long been considered the U.S. capital of rock en español. Universal Music Latino alternative product marketing manager Elena Rodríguez says, "Bands in Puerto Rico have a devoted audience. Bands like Vivinarte are rock stars [there]. But in the U.S., in most of the cities with established bands, that doesn't happen."

Scapulario's singer-songwriter David Ramos says, "Here we have, all year long, an enormous group of people showing their talent around the island. It was a matter of time before major labels found out."

Labels' interest in rock en español may indicate a willingness to take a new approach to business by looking into other music ventures. Companies will no doubt also take into consideration how independent bands market themselves: by touring hard and implementing street-marketing strategies.

"The big push from this genre comes from playing live constantly," Pino says. "It is about word-of-mouth, live shows, and the people that go to them. The secret of bands like Alagarte is that they have a following. Whether they get airplay or not, they are going to keep on working and selling. And if they sell [in Puerto Rico], there has to be a market in New York, Miami, and Los Angeles."

Albums by Puerto Ricans and Alagarte are scheduled for release in February; a disc by Scapulario will hit shelves in April. Albums by Circo and Orbe Azul are expected in the summer.

BY RANDY LUNA

SAN JUAN, Puerto Rico—The new year seems to have brought great hopes for injecting new energy into the rock en español genre in the U.S. marketplace, with an unexpected stream of signings by major record labels.

Five Puerto Rican bands have been picked up by majors in the past couple of months. Sony Discos and EMI Latin have made the most inroads, with two signings each. While the former signed 11-year-old ska-pop band Skapulario and pop-rock group Puerto Raíces, the latter acquired licenses for party ensemble Alagarte and pop-rock crew Orbe Azul from local management/production company Gogo Music (Billboard, Jan. 18). In addition, Universal Music Mexico signed all-pop quintet Circo, with commitment from its U.S. label, Universal Music Latino (Billboard, Nov. 9, 2002).

EMI Latin USA president/CEO Jorge Pino acknowledges, "Labels have to renovate themselves. Since tropical music has lost so much territory, we are focusing more on alternative music."

The groundwork for these events was laid in earnest last summer, when Universal Music Latino signed another Puerto Rican act, pop-rock duo Vivinarte, while Warner Music Latina signed Miami-based alt-pop gang Volumen Rico.

The number of signings has surprised rock en español experts. This music genre has historically been underdeveloped, and the Latin divisions of major labels traditionally have not had enough staff or funding to dedicate to it. This, in addition to a longstanding reluctance to develop U.S.-based bands, has left the marketplace



by Lella Cobo

Latin Notas™

AGUILAR TO UNIVISION: Pepe Aguilar's signing with Univision Records (Billboard Bulletin, Jan. 14) marks the label's first deal with a major artist since its launch.



AGUILAR

Grammy award winner Aguilar, whose recording career spans 12 years, terminated his contractual agreement with Musarr/Balboa and said he was hoping for "a fresh breath of air and a new beginning."

Univision is hoping for a long-term relationship with the multi-album deal and plans to release the first studio set in March. Although Univision's Fonovisa label boasts a roster that includes such major regional Mexican acts as Los Tigres del Norte, Banda El Recodo, and pop/grupo icon Marco Antonio Solís, these acts will not be in direct competition for resources with Aguilar. "That's the beauty of having two separate labels," says José Béhar, president/CEO of Univision Music Group, who has been courting Aguilar since attending one of his concerts last September at the Hollywood Bowl.

No details were given on the terms of the deal, but it was described as "lucrative" for both parties. Conversations are also under way regarding a publishing deal with Aguilar. Last year, Musart renewed his contract with its other major star, Joan Sebastian.

PRIZE PROTAGONISTS: Telemundo talent search/reality show *Protagonistas de la Música* (Protagonistas de la Música) ended Jan. 15 after a 14-week run. Barbara Higuera from

Cuba and Miguel Angel Guzmán from the Dominican Republic were voted the winners.

Sony Discos, which partnered with Telemundo for the venture, released in late December a *Protagonistas de la Música* album featuring the 14 contestants singing one track each, plus a bonus track featuring Jaci Velásquez and Pablo Portillo. This issue, the disc is the Pacesetter on the Billboard Top Latin Albums chart, jumping from No. 52 to No. 24. A second CD featuring the show's finalists, *The Best of Protagonistas de la Música*, will be released Feb. 25. Higuera and Guzmán will begin recording solo albums and plan to release them in late spring.

WMA MOVIE: In April, the William Morris Agency (WMA) will open a full-service office in Miami. The office will be headed by WMA senior VP Raúl Mateu, who will relocate to Miami from New York.

Two other agents will transfer to Miami, including Michel Vega, who will focus primarily on musical clients. The agency is expected to add one other staffer, who will concentrate on sponsorships and other commercial ventures.

WMAs move to Miami is directly related to the agency's growing interest in the Latin entertainment industry, including music, much of which is based out of Miami.

"Our Miami operation will allow us to better serve our clients in Spanish, English, or in both languages," Mateu says. "It will also allow us to be a bridge between networks and production companies in Latin America who are looking for business opportunities in the U.S. and for companies here who want to expand their operations south of the border."

In addition, WMA plans to step up its already strong presence in the Latin music market, and its Miami locale should open up new possibilities for artist exposure in TV and film. As well as working major acts, the agency has also been developing newer acts, using touring as a tool.

The new WMA offices will be located at 119 Washington Ave. in Miami Beach. The last time the company opened new offices was in 1973, when it opened its doors in Nashville to serve the country music industry. Other WMA offices are located in New York; Beverly Hills, Calif.; and London.

RIAA Latin Certifications For December

Following are the December Recording Industry Assn. of America certifications of Latin album shipments:

MULTI-PLATINUM ALBUMS

Selena, *All My Hits: Todos Mis Exitos*, EMI Latin, 600,000.

Selena, *Entre a Mi Mundo*, EMI Latin, 600,000.

Selena, *Anthology*, EMI Latin, 600,000.

Mana, *Revolution of Amor*, Warner Music Latina, 400,000.

PLATINUM ALBUMS (200,000 units)

Selena, *Anthology*, EMI Latin, her seventh.

Selena, *All My Hits: Todos Mis Exitos*, EMI Latin, her seventh.

Selena, *Entre a Mi Mundo*, EMI Latin, her ninth.

Selena, *Siempre Selena*, EMI Latin, her ninth.

Selena, *All My Hits: Todos Mis Exitos*, Vol. 2, EMI Latin, her 10th.

Shakira, *Grandes Éxitos*, Sony Discos, her third.

Victor Manuel, *A Pesar de Todo*, Sony Discos, his third.

Victor Manuel, *Victor Manuel*, Sony Discos, his fourth.

Alejandro Fernández, *My Destro de Mi Corazón*, Sony Discos, his fourth.

Alejandro Fernández, *Mi Verdad*, Sony Discos, his fifth.

Gerardo Reyes, *Mexicísimo*, Sony Discos, his first.

Mana, *Revolution of Amor*, Warner Music Latina, its fourth.

Luis Miguel, *Mis Dolores Favoritos*, Warner Music Latina, his third.

Luis Miguel, *Mis Dolores Favoritos*, Warner Music Latina, his third.

Ruben Blades, *Camino*, Sony Discos, his third.

Alejandro Fernández, *My Destro de Mi Corazón*, Sony Discos, his fourth.

Alejandro Fernández, *Mi Verdad*, Sony Discos, his fifth.

Gerardo Reyes, *Mexicísimo*, Sony Discos, his first.

Mana, *Revolution of Amor*, Warner Music Latina, its fourth.

Luis Miguel, *Mis Dolores Favoritos*, Warner Music Latina, his third.

Olga Tañón, *Sobrevivir*, Warner Music Latina, her fourth.

Ricardo Montaner, *Suave*, Warner Music Latina, his fourth.

Latin, their sixth.

Jaguars, *El Primer Instinto*, BMG U.S. Latin, their first.

Grupo Control, *Fuerza de Control*, EMI Latin, its second.

Banda Arkanjel R-15, *Éxito Sin Corridos*, Sony Discos, its first.

Victor Manuel, *A Pesar de Todo*, Sony Discos, his fourth.

Victor Manuel, *Victor Manuel*, Sony Discos, his fifth.

Ruben Blades, *Amor y Control*, Sony Discos, his second.

Ruben Blades, *Camino*, Sony Discos, his third.

Alejandro Fernández, *My Destro de Mi Corazón*, Sony Discos, his fourth.

Alejandro Fernández, *Mi Verdad*, Sony Discos, his fifth.

Gerardo Reyes, *Mexicísimo*, Sony Discos, his first.

Mana, *Revolution of Amor*, Warner Music Latina, its fourth.

Luis Miguel, *Mis Dolores Favoritos*, Warner Music Latina, his third.

Olga Tañón, *Sobrevivir*, Warner Music Latina, her fourth.

Ricardo Montaner, *Suave*, Warner Music Latina, his fourth.

[illegible]

HOT SHOT DEBUT

[illegible]

FOR MUSIC QUE INTERIO
KARMAWANDA, MAZDA K. SUNDHERRA

temperatures **SAINT** **WAVE** **3**
SAVY EDITION

Compiled from a national sample of in-sample supply by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (20 Latin Pop, 17 Tropical/Salsa, 15 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by audience impressions. **1** **temperatures** showing an increase in sales over the previous week, replacing **2** **SAINT**, which has been the chart hit for many weeks. **3** **WAVE** will probably not chart for another 10 weeks, but the record label is betting on an increase in sales. **4** **KARMAWANDA** Greatest Gospel videos sang with largest audience growth. If two records **5** **SAINT** and **6** **WAVE** continue to rise, **7** **SAINT** may be the next sales picket first. **8** **SAINT** below the top 30 also removed from the chart after 26 weeks. **9** **WAVE** replacing **10** **SAINT** and **11** **SAINT**.

[illegible]**TROPICAL/SALSA AIRPLAY**

Artista(s) Member(s) del Grupo				Artista(s) Member(s) del Grupo			
LAST WEEK	TITLE	WEEKS ON CHART	PEAK POSITION	LAST WEEK	TITLE	WEEKS ON CHART	PEAK POSITION
	HYPHOTHETICAL PROMOTION LABEL		ARTIST		HYPHOTHETICAL PROMOTION LABEL		ARTIST
2	DISCOTECA	1	ROSA	1	MI PRIMER AMOR	1	BAQUÍO
3	LA VIDA ES UN VIAJE	1	ROSA	2	MI PRIMER AMOR	2	BAQUÍO
4	EN MI MUNDO DE LOS DÍAS	1	ROSA	3	MI PRIMER AMOR	3	BAQUÍO
5	ASÍ LA VIDA	1	ROSA	4	MI PRIMER AMOR	4	BAQUÍO
6	LA VIDA ES UN VIAJE	1	ROSA	5	MI PRIMER AMOR	5	BAQUÍO
7	LA VIDA ES UN VIAJE	1	ROSA	6	MI PRIMER AMOR	6	BAQUÍO
8	LA VIDA ES UN VIAJE	1	ROSA	7	MI PRIMER AMOR	7	BAQUÍO
9	LA VIDA ES UN VIAJE	1	ROSA	8	MI PRIMER AMOR	8	BAQUÍO
10	LA VIDA ES UN VIAJE	1	ROSA	9	MI PRIMER AMOR	9	BAQUÍO
11	LA VIDA ES UN VIAJE	1	ROSA	10	MI PRIMER AMOR	10	BAQUÍO
12	LA VIDA ES UN VIAJE	1	ROSA	11	MI PRIMER AMOR	11	BAQUÍO
13	LA VIDA ES UN VIAJE	1	ROSA	12	MI PRIMER AMOR	12	BAQUÍO
14	LA VIDA ES UN VIAJE	1	ROSA	13	MI PRIMER AMOR	13	BAQUÍO
15	LA VIDA ES UN VIAJE	1	ROSA	14	MI PRIMER AMOR	14	BAQUÍO
16	LA VIDA ES UN VIAJE	1	ROSA	15	MI PRIMER AMOR	15	BAQUÍO
17	LA VIDA ES UN VIAJE	1	ROSA	16	MI PRIMER AMOR	16	BAQUÍO
18	LA VIDA ES UN VIAJE	1	ROSA	17	MI PRIMER AMOR	17	BAQUÍO
19	LA VIDA ES UN VIAJE	1	ROSA	18	MI PRIMER AMOR	18	BAQUÍO
20	LA VIDA ES UN VIAJE	1	ROSA	19	MI PRIMER AMOR	19	BAQUÍO
21	LA VIDA ES UN VIAJE	1	ROSA	20	MI PRIMER AMOR	20	BAQUÍO
22	LA VIDA ES UN VIAJE	1	ROSA	21	MI PRIMER AMOR	21	BAQUÍO
23	LA VIDA ES UN VIAJE	1	ROSA	22	MI PRIMER AMOR	22	BAQUÍO
24	LA VIDA ES UN VIAJE	1	ROSA	23	MI PRIMER AMOR	23	BAQUÍO
25	LA VIDA ES UN VIAJE	1	ROSA	24	MI PRIMER AMOR	24	BAQUÍO
26	LA VIDA ES UN VIAJE	1	ROSA	25	MI PRIMER AMOR	25	BAQUÍO
27	LA VIDA ES UN VIAJE	1	ROSA	26	MI PRIMER AMOR	26	BAQUÍO
28	LA VIDA ES UN VIAJE	1	ROSA	27	MI PRIMER AMOR	27	BAQUÍO
29	LA VIDA ES UN VIAJE	1	ROSA	28	MI PRIMER AMOR	28	BAQUÍO
30	LA VIDA ES UN VIAJE	1	ROSA	29	MI PRIMER AMOR	29	BAQUÍO
31	LA VIDA ES UN VIAJE	1	ROSA	30	MI PRIMER AMOR	30	BAQUÍO
32	LA VIDA ES UN VIAJE	1	ROSA	31	MI PRIMER AMOR	31	BAQUÍO
33	LA VIDA ES UN VIAJE	1	ROSA	32	MI PRIMER AMOR	32	BAQUÍO
34	LA VIDA ES UN VIAJE	1	ROSA	33	MI PRIMER AMOR	33	BAQUÍO
35	LA VIDA ES UN VIAJE	1	ROSA	34	MI PRIMER AMOR	34	BAQUÍO
36	LA VIDA ES UN VIAJE	1	ROSA	35	MI PRIMER AMOR	35	BAQUÍO
37	LA VIDA ES UN VIAJE	1	ROSA	36	MI PRIMER AMOR	36	BAQUÍO
38	LA VIDA ES UN VIAJE	1	ROSA	37	MI PRIMER AMOR	37	BAQUÍO
39	LA VIDA ES UN VIAJE	1	ROSA	38	MI PRIMER AMOR	38	BAQUÍO
40	LA VIDA ES UN VIAJE	1	ROSA	39	MI PRIMER AMOR	39	BAQUÍO
41	LA VIDA ES UN VIAJE	1	ROSA	40	MI PRIMER AMOR	40	BAQUÍO
42	LA VIDA ES UN VIAJE	1	ROSA	41	MI PRIMER AMOR	41	BAQUÍO
43	LA VIDA ES UN VIAJE	1	ROSA	42	MI PRIMER AMOR	42	BAQUÍO
44	LA VIDA ES UN VIAJE	1	ROSA	43	MI PRIMER AMOR	43	BAQUÍO
45	LA VIDA ES UN VIAJE	1	ROSA	44	MI PRIMER AMOR	44	BAQUÍO
46	LA VIDA ES UN VIAJE	1	ROSA	45	MI PRIMER AMOR	45	BAQUÍO
47	LA VIDA ES UN VIAJE	1	ROSA	46	MI PRIMER AMOR	46	BAQUÍO
48	LA VIDA ES UN VIAJE	1	ROSA	47	MI PRIMER AMOR	47	BAQUÍO
49	LA VIDA ES UN VIAJE	1	ROSA	48	MI PRIMER AMOR	48	BAQUÍO
50	LA VIDA ES UN VIAJE	1	ROSA	49	MI PRIMER AMOR	49	BAQUÍO

REGIONAL MEXICAN AIRPLAY

Beyoncé promoted to No. 1											
LAST WEEK		WEEK END		THIS WEEK		LAST WEEK		WEEK END		THIS WEEK	
TITLE		APPERT PROMOTION LABEL		ARTIST		TITLE		APPERT PROMOTION LABEL		ARTIST	
	1	2	3	4	5	6	7	8	9	10	11
	1	1	1	1	1	1	1	1	1	1	1
	2	2	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3
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	39	39	39	39	39	39	39	39	39	39	39
	40	40	40	40	40	40	40	40	40	40	40

Sales data compiled by Nielsen
SoundScan

LAST WEEK	2 WEEKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	LAST WEEK	2 WEEKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	LAS KETCHUP LAS KETCHUP/SONO MEXICANA (SONO MEXICO) [MEX]	Las Ketchup	1	48	35	GILBERTO SANTA ROSA PANCHO BARRAZA/SONO MEXICANA (SONO MEXICO) [MEX]	Viciviena	2
2	4	LOS BUKIS LOS BUKIS/SONO MEXICANA (SONO MEXICO) [MEX]	30 Inolvidables	2	62	70	LOS ANGELES DE CHARLY ELVIS CASADO/SONO MEXICANA (SONO MEXICO) [MEX]	Los Rumberos De Pancho Barrera	41
2	2	SHAKIRA SONO MEXICANA (SONO MEXICO) [MEX]	Grandes Exitos	1	47	45	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Benito Major	45
3	3	JUANES SONO MEXICANA (SONO MEXICO) [MEX]	Un Día Normal	1	75	—	LOS TEMERARIOS SONO MEXICANA (SONO MEXICO) [MEX]	Greatest Hits	45
4	3	RICARDO ARJONA SONO MEXICANA (SONO MEXICO) [MEX]	Santo Pecado	3	68	51	RODIO DURCAL SONO MEXICANA (SONO MEXICO) [MEX]	Guerra De Estudios Pesados Vol. 24	24
8	24	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 2	6	63	—	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Historia Musical	1
13	14	INDUSTRIA DEL AMOR SONO MEXICANA (SONO MEXICO) [MEX]	30 Inolvidables	7	58	48	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	15 Pistas De Amor	11
14	13	LIMITE SONO MEXICANA (SONO MEXICO) [MEX]	Soy Asi	8	58	48	A.B. QUINTANILLA Y LOS KUMBIA KINGS SONO MEXICANA (SONO MEXICO) [MEX]	Solambó 2003	48
11	9	MANA SONO MEXICANA (SONO MEXICO) [MEX]	Revelacion De Amor	1	66	65	LOS RAZOS SONO MEXICANA (SONO MEXICO) [MEX]	Shibol	1
9	12	KUMBIA KINGS SONO MEXICANA (SONO MEXICO) [MEX]	All Mixed Up Los Rumberos	3	50	50	SOUNDTRACK SONO MEXICANA (SONO MEXICO) [MEX]	Orlando Vento A La Hicacia	12
10	6	LOS TIGRES DEL NORTE SONO MEXICANA (SONO MEXICO) [MEX]	La Reina Del Sur	1	61	60	JOAN SEBASTIAN Y PEPE AGUILAR SONO MEXICANA (SONO MEXICO) [MEX]	El Cien	19
12	8	ENRIQUE IGLESIAS SONO MEXICANA (SONO MEXICO) [MEX]	Quisiera	1	45	36	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Los Grandes	45
7	10	SELENA SONO MEXICANA (SONO MEXICO) [MEX]	Dios	4	64	—	VICENTE FERNANDEZ SONO MEXICANA (SONO MEXICO) [MEX]	Complices Al Rescate: El Gran Final (Soundtrack)	34
16	16	ALEJANDRO FERNANDEZ SONO MEXICANA (SONO MEXICO) [MEX]	Delios Amos Ex Vivo: Un Canto De Mexico	6	47	—	LOS A COSTA SONO MEXICANA (SONO MEXICO) [MEX]	Historia De Un Solo Vol. 2	2
13	21	PALOMO SONO MEXICANA (SONO MEXICO) [MEX]	Situaciones	15	65	—	PESADO SONO MEXICANA (SONO MEXICO) [MEX]	Historia Musical: 30 Pistas De	30
17	16	JOAN SEBASTIAN SONO MEXICANA (SONO MEXICO) [MEX]	Altogether	16	64	—	CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Pesado Mix	50
7	17	LUIS MIGUEL SONO MEXICANA (SONO MEXICO) [MEX]	Mis Beleros Favoritos	3	67	—	ANTONIO AGUILAR SONO MEXICANA (SONO MEXICO) [MEX]	Hito Mix	67
8	22	OLGA TANON SONO MEXICANA (SONO MEXICO) [MEX]	Sobrevivir	11	68	57	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Con Temores	67
19	19	EL CHICHICULOTE SONO MEXICANA (SONO MEXICO) [MEX]	La Fiesta Del Chichiculote	19	59	57	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Solo Exito Underground 2003	57
22	23	INDIA SONO MEXICANA (SONO MEXICO) [MEX]	Letra Sangre: Mi Alma Y Corazon	18	70	—	BACILLOS SONO MEXICANA (SONO MEXICO) [MEX]	2002 Latin Grammy Nominations	57
15	5	BEINDA SONO MEXICANA (SONO MEXICO) [MEX]	Martino: Complices Al Rescate (Soundtrack)	5	71	—	MARC ANTHONY SONO MEXICANA (SONO MEXICO) [MEX]	Caravana	70
31	28	LOS TEMERARIOS SONO MEXICANA (SONO MEXICO) [MEX]	Una Legenda No Basta	1	73	—	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Libro 1	1
26	36	CONJUNTO PRIMAVERA SONO MEXICANA (SONO MEXICO) [MEX]	Perdome Mi Amor	2	64	46	VICTOR MANUEL SONO MEXICANA (SONO MEXICO) [MEX]	La Hora Sonadora	8
24	52	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Protagonistas De La Musica	24	75	—	MANU CHAO SONO MEXICANA (SONO MEXICO) [MEX]	La Pregrabada A La Luna	22
24	21	JAGUARES SONO MEXICANA (SONO MEXICO) [MEX]	El Primer Asiento	2	74	—	ALICIA VILLARREAL SONO MEXICANA (SONO MEXICO) [MEX]	Soy La Prohibida	3
35	49	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano	2	—	—	—	—	—
27	25	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Beachbums 2003	25	—	—	—	—	—
32	40	LIBERACION SONO MEXICANA (SONO MEXICO) [MEX]	Historia Musical	7	—	—	—	—	—
25	20	VICENTE FERNANDEZ SONO MEXICANA (SONO MEXICO) [MEX]	35 Aniversario... La Mejor De Lora	7	—	—	—	—	—
29	32	CHAYANNE SONO MEXICANA (SONO MEXICO) [MEX]	Grandes Exitos	1	—	—	—	—	—
31	43	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Radio Him... En Musica Vol. 2	30	—	—	—	—	—
26	27	THALIA SONO MEXICANA (SONO MEXICO) [MEX]	Thalia	1	—	—	—	—	—
23	17	TEGO CALDERON SONO MEXICANA (SONO MEXICO) [MEX]	El Abuelito	17	—	—	—	—	—
34	44	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	No... Un Año De Exitos Vol. 3	34	—	—	—	—	—
35	42	LUPILLO RIVERA SONO MEXICANA (SONO MEXICO) [MEX]	Amoroso Cana	4	—	—	—	—	—
6	11	BEINDA SONO MEXICANA (SONO MEXICO) [MEX]	Silvano: Complices Al Rescate (Soundtrack)	6	—	—	—	—	—
42	38	SIN BANDERA SONO MEXICANA (SONO MEXICO) [MEX]	Sin Bandera	12	—	—	—	—	—
43	—	SOUNDTRACK SONO MEXICANA (SONO MEXICO) [MEX]	Talk To Her	30	—	—	—	—	—
39	—	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Los Mejores Saxonones Grandes	39	—	—	—	—	—
39	31	CRISTIAN SONO MEXICANA (SONO MEXICO) [MEX]	Nuestro Dia	13	—	—	—	—	—
38	41	JENNIFER PENA SONO MEXICANA (SONO MEXICO) [MEX]	Libre	2	—	—	—	—	—
53	63	LA ONDA SONO MEXICANA (SONO MEXICO) [MEX]	A Toda Onda	29	—	—	—	—	—
37	39	THE LATIN ALL-STARS SONO MEXICANA (SONO MEXICO) [MEX]	Exito Latino: Latin Hits	42	—	—	—	—	—
41	—	BANDA EL RECORO SONO MEXICANA (SONO MEXICO) [MEX]	No Me Se Rajar	1	—	—	—	—	—
40	29	MARCO ANTONIO SOLIS SONO MEXICANA (SONO MEXICO) [MEX]	Men De Mi Alma	1	—	—	—	—	—
36	26	EDNITA NAZARIO SONO MEXICANA (SONO MEXICO) [MEX]	Acroatica Vol. 2	2	—	—	—	—	—
47	65	INTOCABLE SONO MEXICANA (SONO MEXICO) [MEX]	Sensos	1	—	—	—	—	—
49	61	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Historia Musical Sonadora	48	—	—	—	—	—

HOT SHOT DEBUT

39	39	CRISTIAN SONO MEXICANA (SONO MEXICO) [MEX]	Nuestro Dia	13
38	41	JENNIFER PENA SONO MEXICANA (SONO MEXICO) [MEX]	Libre	2
53	63	LA ONDA SONO MEXICANA (SONO MEXICO) [MEX]	A Toda Onda	29
37	39	THE LATIN ALL-STARS SONO MEXICANA (SONO MEXICO) [MEX]	Exito Latino: Latin Hits	42
41	—	BANDA EL RECORO SONO MEXICANA (SONO MEXICO) [MEX]	No Me Se Rajar	1
40	29	MARCO ANTONIO SOLIS SONO MEXICANA (SONO MEXICO) [MEX]	Men De Mi Alma	1
36	26	EDNITA NAZARIO SONO MEXICANA (SONO MEXICO) [MEX]	Acroatica Vol. 2	2
47	65	INTOCABLE SONO MEXICANA (SONO MEXICO) [MEX]	Sensos	1
49	61	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Historia Musical Sonadora	48

LATIN POP ALBUMS

1	1	LAS KETCHUP LAS KETCHUP/SONO MEXICANA (SONO MEXICO) [MEX]	Las Ketchup	1
2	2	JUANES SONO MEXICANA (SONO MEXICO) [MEX]	Un Día Normal	1
3	3	RICARDO ARJONA SONO MEXICANA (SONO MEXICO) [MEX]	Santo Pecado	3
4	4	MANA SONO MEXICANA (SONO MEXICO) [MEX]	Revelacion De Amor	1
5	5	EL CHICHICULOTE SONO MEXICANA (SONO MEXICO) [MEX]	La Fiesta Del Chichiculote	19
6	6	INDIA SONO MEXICANA (SONO MEXICO) [MEX]	Letra Sangre: Mi Alma Y Corazon	18
7	7	BEINDA SONO MEXICANA (SONO MEXICO) [MEX]	Martino: Complices Al Rescate (Soundtrack)	5
8	8	LOS TEMERARIOS SONO MEXICANA (SONO MEXICO) [MEX]	Una Legenda No Basta	1
9	9	CONJUNTO PRIMAVERA SONO MEXICANA (SONO MEXICO) [MEX]	Perdome Mi Amor	2
10	10	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Protagonistas De La Musica	24
11	11	JAGUARES SONO MEXICANA (SONO MEXICO) [MEX]	El Primer Asiento	2
12	12	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano	2
13	13	BEACHBUMS 2003 SONO MEXICANA (SONO MEXICO) [MEX]	Beachbums 2003	25
14	14	LIBERACION SONO MEXICANA (SONO MEXICO) [MEX]	Historia Musical	7
15	15	VICENTE FERNANDEZ SONO MEXICANA (SONO MEXICO) [MEX]	35 Aniversario... La Mejor De Lora	7
16	16	CHAYANNE SONO MEXICANA (SONO MEXICO) [MEX]	Grandes Exitos	1
17	17	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Radio Him... En Musica Vol. 2	30
18	18	THALIA SONO MEXICANA (SONO MEXICO) [MEX]	Thalia	1
19	19	TEGO CALDERON SONO MEXICANA (SONO MEXICO) [MEX]	El Abuelito	17
20	20	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	No... Un Año De Exitos Vol. 3	34
21	21	LUPILLO RIVERA SONO MEXICANA (SONO MEXICO) [MEX]	Amoroso Cana	4
22	22	BEINDA SONO MEXICANA (SONO MEXICO) [MEX]	Silvano: Complices Al Rescate (Soundtrack)	6
23	23	SIN BANDERA SONO MEXICANA (SONO MEXICO) [MEX]	Sin Bandera	12
24	24	SOUNDTRACK SONO MEXICANA (SONO MEXICO) [MEX]	Talk To Her	30
25	25	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Los Mejores Saxonones Grandes	39
26	26	CRISTIAN SONO MEXICANA (SONO MEXICO) [MEX]	Nuestro Dia	13
27	27	JENNIFER PENA SONO MEXICANA (SONO MEXICO) [MEX]	Libre	2
28	28	LA ONDA SONO MEXICANA (SONO MEXICO) [MEX]	A Toda Onda	29
29	29	THE LATIN ALL-STARS SONO MEXICANA (SONO MEXICO) [MEX]	Exito Latino: Latin Hits	42
30	30	BANDA EL RECORO SONO MEXICANA (SONO MEXICO) [MEX]	No Me Se Rajar	1
31	31	MARCO ANTONIO SOLIS SONO MEXICANA (SONO MEXICO) [MEX]	Men De Mi Alma	1
32	32	EDNITA NAZARIO SONO MEXICANA (SONO MEXICO) [MEX]	Acroatica Vol. 2	2
33	33	INTOCABLE SONO MEXICANA (SONO MEXICO) [MEX]	Sensos	1
34	34	VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Historia Musical Sonadora	48

TROPICAL/SALSA ALBUMS

		SONIA SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 1	1
		VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 2	2
		ALBERTO DASSA ROSA SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 3	3
		ELVIS CRISTO SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 4	4
		VARIOUS ARTISTS SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 5	5
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 6	6
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 7	7
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 8	8
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 9	9
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 10	10
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 11	11
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 12	12
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 13	13
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 14	14
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 15	15
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 16	16
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 17	17
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 18	18
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 19	19
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 20	20
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 21	21
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 22	22
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 23	23
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 24	24
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 25	25
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 26	26
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 27	27
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 28	28
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 29	29
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 30	30
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 31	31
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 32	32
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 33	33
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 34	34
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 35	35
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 36	36
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 37	37
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 38	38
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 39	39
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 40	40
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 41	41
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 42	42
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 43	43
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 44	44
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 45	45
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 46	46
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 47	47
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 48	48
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 49	49
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 50	50
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 51	51
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 52	52
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 53	53
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 54	54
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 55	55
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 56	56
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 57	57
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 58	58
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 59	59
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 60	60
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 61	61
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 62	62
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 63	63
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 64	64
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 65	65
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 66	66
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 67	67
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 68	68
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 69	69
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 70	70
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 71	71
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 72	72
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 73	73
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 74	74
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 75	75
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 76	76
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 77	77
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 78	78
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 79	79
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 80	80
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 81	81
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 82	82
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 83	83
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 84	84
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 85	85
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 86	86
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 87	87
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 88	88
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 89	89
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 90	90
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 91	91
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 92	92
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 93	93
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 94	94
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 95	95
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 96	96
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 97	97
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 98	98
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 99	99
		CELIA CRUZ SONO MEXICANA (SONO MEXICO) [MEX]	Arcoiris Musical Mexicano Vol. 100	100

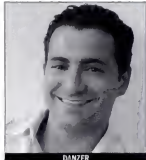
Beat
Box

by Michael Paoletta

STYLE COUNCIL: On Valentine's Day, popular clothing company 2xist, which specializes in men's jeans, denim jeans, debuts its first TV commercial on MTV. Through the years, 2xist has created an incredibly fashion-forward, sophisticated, and sensual brand.

So it should come as no surprise that the firm would want the musical landscape for its first TV ad to wholly reflect this. Enter the incredibly cool electronic jam "Automatic Lover" by Jay-Johnson, the second BMG Sweden act (Alezar being the first) to be snagged for U.S. consumption by E-Magine Entertainment.

Produced by Urban Myth Media in New York and directed by MytK co-founder Peter Martinez and Richard Jay-Alexander, the commercial delectably captures the spirited energy of a hip downtown loft party, replete with body-conscious partygoers and fluid dance beats.



DANZER

"2xist is a cutting-edge, hot, 'secret society' brand," notes Jeff Danzer, executive VP of marketing and licensing at 2xist. "The music for the commercial had to be all that and also create an emotional backdrop for the brand. At 2xist, we don't simply 'add water and stir.'"

For Danzer and E-Magine director of marketing Brian Feit, what makes this cross-promotion so special is that both entities are boutique companies within their respective industries. "We're both very marketing-oriented and think out of the box," Danzer notes. "The combination of music and fashion has always been powerful—and there's a magical synergy between our companies." In earlier work, he expects a similar partnership campaign designed to drive sales of CDs and 2xist products.

According to Feit, 2xist will insert bounce-backs to refer customers to a record-retail partner to buy the CD from which "Automatic

Lover" is culled. Simultaneously, E-Magine will place bounce-backs into the CD directing customers to a specific, yet-to-be-determined retailer to purchase 2xist clothing.

Now, upon seeing the ad (which will air throughout the year on MTV and MTV2) and hearing the music, disco disciples may find themselves immediately singing along to the track. And for good reason: Johnson's "Automatic Lover" is a cover of Dee D. Jackson's 1978 European hit, which, like Kraftwerk's "Trans-Europe Express" and Donna Summer's "I Feel Love," helped to form the prototype for today's trance and neo-electro.

"Automatic Lover" is the lead single from Johnson's full-length *Antenna* (his first album for the U.S. and fourth for Sweden), which arrived in Sweden last year and which streets April 29 in the U.S. Early next month, E-Magine will deliver the Martin Landau-produced track to club DJs as well as top 40 and rhythm radio. Nick Allard of Promo Only in Orlando, Fla., is currently developing a U.S. video for "Automatic Lover"; it intercuts footage from the song's European video and the 2xist ad.

IMPORTANT IMPORTS: Late last year, we received a copy of *Digital Disco—Force Tracks* (Force Tracks Germany). Unfortunately, the busy holiday season prevented us from spending time with this sterling compilation. Comprising exclusive and rare tracks, *Digital Disco* deftly flips genres on its ears, seamlessly intertwining Italo-disco, Chicago house, and soul/pop. Of-the-moment DJ/production outfit Metro Area is present, as are Swagzak and Herbert, as well as Force Tracks acts like MRI and Loomo. Astrobak's cover of Scotch's "Magic Lady" is a gem. Sweet, soulful, and sublime are three words that aptly describe *Emotional Feelings* (Peng U.K.), the new album by U.K. outfit the Rurals. Fitting nicely into the growing soul/jazz scene, *Emotional Feelings*—which also arrived at the tail end of 2002—finds Rurals backbore Andy Compton and featured vocalist Marie delivering such soothing deep house jams as "Beauty Comes From Inside" and "Tomorrow's Another Day."

MIAMI BOUND: The second annual DanceStar USA Awards are coming for March 19 at Lumus Park in South Beach, Miami. The event coincides with dance/electronic con the Winter Music Conference, taking place March 18-22 at Miami Beach's Radisson Deauville Resort.

BY ERIC SCHNALL

Berlin-based Paul Van Dyk is resolved to widen his already sizable audience and spread his artistic wings in 2003. A highly ambitious slate finds the producer/DJ contributing music to two films, completing his fourth artist album, expanding his own VanDit record label, and embarking on his most extensive tour yet. But first, he's going *Global*.

Streeting Feb. 11 via Mute, the two-disc *Global* is a celebration for Van Dyk, who last year regained the rights to his back catalog after a longstanding dispute with his former German label, MFS. Thus, *Global* is an innovative retrospective, featuring seminal club hits from his decade-long career, new songs, and a groundbreaking DVD, including footage from the artist's 2002 international tour.

Van Dyk says that a camera crew followed him for seven months as he trekked across Asia, Europe, and North and South America. The resulting images, culled from 40 hours of video on the fresh *Global* CDs, provide accompaniment to Van Dyk's transcendent music.

Global is a revealing travelogue, from the Love Parade in Berlin to the Gatscher festival in the U.K. It is an uplifting testament to the power of electronic music as a common language among cultures.

In the studio, Van Dyk—whose music is published by BMG Songs—says he rerecorded each track to make it compatible in Dolby 5.1 surround sound. "We had to extract each track into its separate parts and then remix them together in 5.1, rather than in stereo."

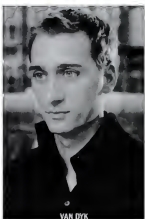
"Since the CD is a continuous mix, we then had to mix these surround-sound files into each other, which is not so easy," he adds. Further raising the technological bar, a special event was organized at Berlin club Casino to record an authentic club atmosphere in 5.1 surround sound.

Global, which arrives with a \$19.98 list price, features two previously unreleased tracks, "My World" and "Animation" (from the Mexican film *Zurdo*, for which Van Dyk provided the score). Bonus material on the DVD includes interviews with the artist, trailers for *Zurdo* and upcoming Australian rave film *One Perfect Day* (Van Dyk collaborated with classical composer David Hobson and the Melbourne Philharmonic for the film's score). The DVD also features Van Dyk's live music videos, and links to the artist's official Web site (paulvandym.com).

"Paul has always been an ambitious artist," Mute director of marketing Jeanne Klafin notes. "He's not like others who recently jumped

on the electronic bandwagon. Paul has been producing electronic music for 10 years now. Throughout, he has taken a very proactive approach to his career."

Retailers agree. "Paul is definitely a unique position. He is one of the few DJs who is equally renowned for his work as a producer," Virgin Megastores dance/electronic and



VAN DYK

sales product manager Richard Bridge says. "One of his great strengths is his ability to stick to what he believes in and follow the direction he feels is right and not follow trends. So, movie scoring and new-media formats are natural progressions for him as an artist."

To get the word out about *Global*, Klafin says the label has secured a string of prerelease airings in key

markets. "We chose one radio station per market. Each one will have the exclusive to air *Global* in its entirety before its release date." Station formats run the gamut from commercial alternative to college specialty shows to top 40 mix shows.

"Paul is more committed to America than ever before," Klafin says. "He will be touring more intensively this year, beginning with a string of dates in February and March."

A famously unabashed proponent of electronic music as positive social phenomenon, Van Dyk believes "there is a huge amount of peace in this scene. Therefore, it is political, and we have to make people aware of that fact."

"I want *Global* to provide a general view of where the global youth culture is right now," Van Dyk continues. "I am one of the few fortunate people who can see fans going crazy in Tokyo, Ibiza, Berlin, and Mexico City. *Global* allows you to see people going crazy to electronic music in Bangkok and then, one track later, in San Francisco, it's absolutely amazing and totally overwhelming."

Although there will not be a single or focus track culled from *Global*, Van Dyk will premiere "Nothing but You," the first single from his upcoming artist album (due in the fall), in March at the Winter Music Conference in Miami.

In the U.S., the self-managed Van Dyk is booked by Pam Kennedy-Film of Producer Artist Management in West Palm Beach, Fla. The artist maintains a fully staffed office and studio in Berlin.



From Los Angeles to New York, Los Angeles-based DJ/production outfit Deepchey recently stopped by Music Choice's New York office for an on-air interview with senior manager of programming Seth Neiman. Deepchey's Jason Blum and Scott Giacquinta discussed their recent remix of Madonna's "Die Another Day" and David Bowie's "Look a Little Closer on a Gemini Spacship." Additionally, the pair mentioned that a new album is in the works and should be in stores in early fall. Like its predecessor, *In Silence*, the new set will arrive via Kinetic Records. Pictured, from left, are Blum, Giacquinta, and Neiman.

Nashville Scene

by Phyllis Stark



WANTIN' AND HAVIN' IT ALL: Sawyer Brown has segued from its longtime label home, Curb Records, to Lyric Street Records. Its first album for Lyric Street—which will be the group's 19th—is due later this year. In its career, Sawyer Brown has scored 19 top 10 singles on the *Billboard* Hot Country Singles & Tracks chart, including the No. 1 hits "Step by Step," "Some Girls Do," and "Thank God for You."

In other signing news, Nashville-based Compendia Music Group has added singer/songwriter/producer **Tony Rich** to its roster. Rich won a Grammy Award for best R&B album in 1996 for *The Tony Rich Project*. He is best-known for his hit "Nobody Knows," which was also a country hit for singer Kevin Sharp. Rich's first album for Compendia is due in June.

Elizabeth Cook has asked for, and been granted, a release from her Warner Bros. (WB) contract. WB released her critically acclaimed debut album, *Hey I Lay*, last August.

'NASHVILLE STAR' UPDATE: Three judges have been tapped for USA Network's new reality-talent-show series *Nashville Star*, which premieres March 8 (*Billboard*, Nov. 9, 2002). They are outspoken Columbia/Lucky Dog artist **Charlie Robinson**, feisty Nashville journalist **Robert Oermann**, and Sony Music Nashville A&R/marketing consultant **Tracy Gershon**, a veteran music publisher/talent scout.

Additional celebrity judges, who will serve on a rotating basis, will be announced later. Actress **Kathleen McElhann** will host the program. The 10 finalists selected for the show will live together in a camera-equipped Nashville house for eight weeks while competing against one another. The winner gets a recording contract from Sony Music, **Clint Black**, who will serve as a "creative consultant" to the show's finalists, will also produce the winner's album.

ON THE ROW: Former Dreamcatcher Artist Management senior VP **Ted Greene** and **VP Brenner Van Meter** have formed a new company, Modern Management, based in Nashville. Their initial clients are country acts **Diamond Rio** and **Sara Evans** and author/biographer **Chris Ware**, who will serve three former Dreamcatcher clients. **Renner Behrman-Greiman** joins Modern as VP. She had been

director of media and radio relations at Dreamcatcher. Also joining the staff are touring and production coordinator **Re Gupta**, formerly with the William Morris Agency, and management coordinator **Jessica Baum**, who previously held a similar position at Dreamcatcher. Dreamcatcher continues to represent **Kenny Rogers**, **Billy Dean**, and **Rebecca Lynn Howard**.

At Universal South Records, **Tony Benken** segues from Northeast regional promoter to the Southeast position previously held by **Angela Berchett**, who exited the label last year. Benken will remain based in Nashville.

Legendary country station WSM-AM Nashville has laid off six full-time and two part-time employees, including longtime operations manager and Grand Ole Opry announcer **Kyle Cantrell**, as well as assistant PD/music director **Trish Matthews**. A spokesman says the moves were designed "to improve overall profitability."

Veteran radio programmer **Tim Murphy**, most recently PD of WSM-FM Nashville, joins Nashville-based 615 Music as producer and custom audio library music for film, TV, radio, and corporate uses—as West regional sales representative.

RCA Label Group in Nashville has signed an agreement with Bridge Media Solutions for the archiving of its music masters.

PROUD PAPA: Vince Gill enlisted the help of a special guest vocalist on a track for his forthcoming album, *The Next Big Thing*. Gill's 20-year-old daughter, **Jenny Gill**, sings with him on "Whisperin' River."

"She's turned into a great little singer," Gill says. "She sings better than I did when I was 19 or 20 years old. She's got a great future and a lot of potential. All she lacks is a little experience."

So will Jenny follow in the musical footsteps of her father and her mother, **Janis Gill**, a former member of the country duo **Swearhearts of the Redone**? "More than likely," her proud father says. "It will be fun to sit back and watch her journey."

ARTIST NEWS: George Strait was inducted into the Texas Cowboy Hall of Fame Jan. 10 in Fort Worth. The Hall of Fame honors those who have shown excellence in competition, business, and support of rodeo and the Western lifestyle in Texas.

Dixie Chicks will sing the national anthem prior to Super Bowl XXXVII Jan. 26 in San Diego. It will be televised live on ABC-TV (see story, page 72).

BY PHYLLIS STARK

NASHVILLE—In 2002, pop-flavored singles from Faith Hill and Shania Twain encountered more static than they once might have. Traditional artists—including Blake Shelton, Brad Paisley, Darryl Worley, and Joe Nichols—found surprising acceptance. But "new country traditionalism" are still stopping short of predicting a new "true traditionalism," at least for now.

Hill's leadoff single, "Cry," stalled outside the top 10. PDs were kinder to Twain: Her "I'm Gonna Getcha Good!" reached No. 7, and PDs quickly picked up on the more country-flavored "Up!" which is No. 22 this issue.

While those with long memories may be hearing echoes of 1986 and 1987—when George Strait, Reba McEntire, and Randy Travis gradually usurped then-crossover stars Kenny Rogers, Crystal Gayle, and Eddie Rabbitt as country's core artists—one yet regards the format as just one "Forever and Ever, Amen" away from a traditional resurgence. Instead, programmers see reaction to the Hill and Twain singles as a function of those individual records. Others say that any swing from pop to traditional country will place among radio PDs, not listeners.

RETURN TO ROOTS

But some programmers do see more traditional material doing better. "I believe we are seeing a return to roots," says Mike Hammond, operations manager/PD of WYK Knoxville, Tenn. "This will be difficult for some who are more accustomed to the pop sounds. The fact that *O Brother, Where Art Thou?* sold millions should tell us something... One thing I have noticed about country over the years is that when the format needs a jolt, it is usually from the more traditional end."

Daniels Country Radio Resources consultant Larry Daniels says, "Over the past six months it appears that fewer crossover songs are being recorded and even fewer are showing long-term success on country radio. It's my observation that when songs are produced for the purpose of not merely crossing over but flying over, there should be no expectation of country success."

Recent Communications VP of programming Bob Moody says, "It is very possible that a new generation of traditional singers like Joe Nichols and Brad Paisley may be the big news for 2003. But there will still be room for some of the slicker material, too."

With the recent PD of Shania Twain, "Traditional country is what country is rooted in, and if the format is not the big, wide-open AC-type format it

was in '91-'92, when Garth [Brooks] was at his zenith, then we are down to [core listeners] who love the country format, and they may lean traditional."

KNIX Phoenix music director Owen Foster says, "There is a swing away from the top-sound position in country music. I say 'too-pop' because some of it still works, but it depends on the song. Carolyn Dawn Johnson's 'Complicated' worked extremely well. It also worked on the AC stations. [Still,] I think the swing is back to the less-produced sound. *The O Brother* soundtrack is a big indication of that."



FOSTER

But, for the most part, even those who see something happening here are careful not to make too much of it. "On the subject of a 'sonic swing' under way against pop country, I'm not sure that's the case," Daniels says. "Mainstream country turns slightly left and right at various times, and a lot depends on the song and the artist."

Moody says, "Does this signal a trend? Probably not. Other pop-oriented acts like Rascal Flatts and Emerson Drive are testing great."



DANIELS

KZLA Los Angeles assistant PD/music director Tony Campos says, "I look at country music as a living, breathing thing that is changing all the time. And the best thing about country is that there seems to be room for all good songs."

KSCS Dallas assistant PD/music director Chris Huff says, "I don't know if two songs make a pendulum swing. The negatives on the Faith and

Shania [singles] have certainly made us more cautious in dealing with the follow-ups. We still have 'pop-feeling' records that sell, but as with any format, the key is balance. Perhaps we are reaching... the saturation point on these songs."

"I don't believe that there is necessarily a backlash starting against 'pop-sounding' records," Huff adds. "There will always be records that sound more 'pop' than others. Perhaps the backlash is against popified lyrics, whereas the recent offerings from Blake Shelton and other neo-traditionalists' not only have a traditional sound but also a traditional lyrical bent."

Mark Evans, operations manager of KNCI Sacramento, Calif., says, "The only backlash I see is with PDs who like a twang-sounding radio station. If you take away the pop-leaning country album and singles, you've got a format that doesn't sell much product. With the new 'Pain' act, it's a new network special and begins to sell out football stadiums, then maybe there's a change brewing."

Cody Alan, music director/afternoon driver at KPLX (the Wolf) Dallas, says, "I believe there has been a backlash in country programming against the pop-sounding country. However, is there an audience backlash? I don't think so."

THE LAW OF DIMINISHING RETURN

Scott Johnson, regional VP of programming for Clear Channel/Jackson, Miss., has seen nothing so far that he would call "a pop backlash. [It] seems to be more specific to [Hill and Twain]." He says "[both of their projects] are good-sounding albums, with an obvious pop direction," but Johnson feels listeners "are less Whipped in a Brand New Day" than *Let's Get Me Every Time Part II*. "Marketing professors call it the 'law of diminishing return.'"

But Evans points out that "Shania and Faith, no matter what, will out-sell all of the more traditional country acts combined. And I still think a vote at the cash register is a pretty strong vote."

In any event, PDs say that they aren't hoping for a paradigm shift toward traditional—just a lift. "The format does better when there is a variety of sounds," says Evans, who does think a new-tram-frog movement would be good for radio.

Alan, who still regards artists with pop exposure as an ad for country radio, says, "In the end, it's great for the format to have both the traditional and pop country influences. I think it's a good thing to have a new-tram-frog. Line that he loves country music because of its 'variety.' And that's why listeners love it, too."

Billboard® HOT COUNTRY™ SINGLES & TRACKS

[illegible]

* Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of play by Nielsen Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. As power awarded to songs appearing in the top 25 on both the 100.5 *Play* and *Audience* charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. Videos available. Catalog number is for CD Single, or Single if CD Single is unavailable. CD Single available. DVD Single available.

board® TOP BLUE ALBUMS.

Sales data courtesy of ●●

[illegible]

● Records with the greatest sales gains this week ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum), with million-unit sales indicated by a numeral following the symbol. [M] indicates a past or present Heatseeker title. © 2003, VNU Business Media Inc., and Nielsen SoundScan, Inc. All rights reserved.

board® **TOP COUNTRY SINGLES SALES**

WUOL

LAST WEEK		DATE DATA COMPILED BY Nielsen SoundScan		ARTIST	
		TITLE (ARTIST & NUMBER OF DISTRIBUTING LABELS)		WEEKS ON CHART	
		100 NUMBER 1			
1	1	PICTURE (ORIGINAL CAST)	100	1	1 Weeks On Chart
2	2	BEAUTIFUL GOODBYE (LIVIN' ON A PRAYER)	100	1	Kid Rock Featuring Atlantic Movement
3	3	CAN'T FIGHT THE MOONLIGHT (LIVIN' ON A PRAYER)	100	1	Joanette Hurst
4	4	LONG TIME GONE (REUNION TOUR)	100	1	LeAnn Rimes
5	5	GO DRESS THE USA (LIVIN' ON A PRAYER)	100	1	Blaise Chick
6	6	HOW DO I LIVE A (LIVIN' ON A PRAYER)	100	1	Lee Greenwood
7	7	THE IMPOSSIBLE (ORIGINAL CAST)	100	1	LeAnn Rimes
8	8	WHERE THE STARS AND STRIPES AND THE EAGLE FLY (LIVIN' ON A PRAYER)	100	1	Joe Nichols
9	9	I SHOULD BE SLEEPING (ORIGINAL CAST)	100	1	Aaron Tippin
10	10	ALMOST THERE (REUNION TOUR)	100	1	Emerson Drive
					Gabe Nolen

ALBUMS

Edited by Michael Paoletta

POP

★ THE SEA AND CAKE

One Bedroom

PRODUCER: John McEntire

Thrill Jockey 116

RELEASE DATE: Jan. 21

Like electricity trapped in ice, such is the aural experience of indie experimentalists Sea and Cake's sixth album, *One Bedroom*. Almost begging to be labeled "stylish" and "even," it is subtly but substantively more than that: A warm sonic cocoon with synthetic veins, it possesses the rare quality of making the listener feel like an active ingredient of the music. Exhibits A and B: the gently hazy "Le Baron" and the defiantly delicate "Try Nothing." Big points for courage in covering David Bowie's "Sound and Vision"; bigger points for making the result interesting and not embarrassing. *One Bedroom* is a stunning and sheer like a hologram. In a hipper galaxy, this would be elevator music. —AZ

R&B/HIP-HOP

★ DONNA GARDNER

Home

PRODUCERS: Lennox Cameron,

Ron Derbyshire, Paul Mullings

Rhino 116

RELEASE DATE: Jan. 21

Taking a break—12 years, in fact—after the release of her Virgin debut *Reach Out*, singer/songwriter Donna Gardner returns. Gardner should know her own artistic terms. Creatively fortified by a return to her church roots (which includes singing with gospel choir Shekinah), the former R&B Stylus vocalist steps back into the game with a satisfying sophomore set. While reflecting the North Londoner's renewed spiritual outlook, the album doesn't veer from her love of groove-based rhythms. Gardner's melodic, sensual vocals shine on such tracks as the sassy "I Am," "Real Thing," the title cut, and "Something Special." The only track she and producer Lennox Cameron didn't write is the Holland/Daughtry/Holland classic "How Sweet It Is (To Be Loved by You)"—given an acoustic, gospel treatment here. Welcome back to a true soul singer. Disputed by Select-O-Hits.—GM

SLE

Selling Like Hot

PRODUCERS: alts, jay, odd, nodman,

and others; various

Anticon 0026

RELEASE DATE: Jan. 14

"I only rap cuz I ain't smart enough to write a book." That's the improbable (and untrue) hook on *The Baddest Poet*, which introduces rapper sole's second album. As with other efforts from the Anticon camp, sole's work is lyrically dense and not quite ripe for mass consumption since he simply refuses to employ the pandering, nursery-rhyme flow characterized by more radio-friendly hip-hop bangers.

SPOTLIGHTS



GROOVE ARMADA

Lowercase

PRODUCERS: Andy Cato, Tom Findlay

Five Electro 0241-4130

RELEASE DATE: Jan. 21

Groove Armada's fourth album, which follows last year's *Goodbye Country (Hello Nightclub)*, is, without question, the U.K. duo's most listenable to date. Helmed by Tom Findlay and Andy Cato, Groove Armada gained recognition for kitschy club anthems like "I See You Baby," but *Lowercase* veers more toward the rock and soul spectrum than previous efforts. There are curvaceous splashes, including "Fangs of Time," a slice of psychedelic soul starring folk great Richie Havens; "Think Twice," a downtempo jam strengthened by the vocals of Neneh Cherry; and "Madder," an unusual rock cut laced with toasting from British MC M.A.D. But the men of Armada haven't fully abandoned their dancefloor roots, as evidenced on the bouncy, dancehalltinged flavor of "Final Shakedown" and the cosmic disco find of "Easy," a gorgeous collaboration with singer-Sunshine Raymon. *Lowercase* should win Groove Armada some new fans without alienating the old.—TP

Though at times his voice seems subdued and overwhelmed by some of the surrounding tracks, those who some sifting will be rewarded with some incisive social commentary: Witness the set's closing cut, "Ode to the War on Terrorism." Not only brave, but engaging, too.—TP

VARIOUS ARTISTS

Body & Soul: Absolute

PRODUCERS: various

Time-Life Music/BMG 118882/TC0895

RELEASE DATE: Jan. 28

For those lamenting the paucity of good songs on CDs these days, stop right here. Every track on this latest installment in Time-Life Music's *Body & Soul* series—which includes the *Love Serenade* and *Sweet Selections* editions—is a contemporary R&B winner. Starting with Deborah Cox's "Nobody's Supposed to Be Here," this 17-track collection takes the listener on a sensual soul trek that includes stop songs with such veterans and newcomers as Ti (Wanna Know?), Luther (Nice and Slow?), Brian McKnight ("Anytime"), D'Angelo ("Lady"), Tom Browne ("Breakbreak My Heart"), Alicia Keys ("A Woman"), Luther Vandross ("Take You Out"), and Jimmy Coates ("She's All I Got"). A great way to ring in Valentine's Day with that special someone.—GM

CIRQUE DU SOLEIL

Varekai

RCA Victor 74321-93928

RELEASE DATE: Jan. 7

Once again, Cirque du Soleil, the acrobatic circus of fantasy, create another exotic soundtrack to match its flamboyant performances. Taking its name from the Roman word for "wherever," *Varekai* is an imaginary world, and composer Violante Corradi has orchestrated an especially hallucinatory score that seems to emerge from a transglobal dream. Her music flows from

thundering Middle Eastern grooves with singer Natcha Atlas' wailing vocals alongside Mathieu Lavoie's musical imprecations, to spiritual choral and anthemic pop singer Zara Telliard. Electronics, loops, orchestras, and choirs are seamlessly threaded with African mbiras, *bataphons*, and Indian *bansuri* flutes. A Cirque du Soleil show is a visual spectacle, but its soul resides in scores like *Varekai*. —JD

SONNY LANDRETH

The Road We're On

PRODUCERS: P.S. Field, Sonny

Landreth, Tony Dangle

Sugar Hill 3964

RELEASE DATE: Jan. 28

Louisiana blues guitarist Sonny Landreth's last album, *Leave Town*, was one of the best blues sets of 2000. *The Road We're On*, its follow-up, easily matches the excellence of its predecessor and, in doing so, affirms the perception that Landreth is at the peak of his considerable musical powers. Landreth's slide-guitar playing is beyond brilliant—it's singular. There is no player alive who can match the finesse and fire he brings to the slide. He backs his playing with hard-hitting songs and powerhouse sidemen—listen to them light the fuse on the title track—and parlays all this talent into one of the great blues albums of 2003. A very live feel permeates this disc, with soul-stirring, raw emotion left throughout. Highlights include "A World Away," "Natural World," and "Juke Box Annema." A three-down acoustic blues jam that brings this gem of an album to a close.—PVV

DANCE/ELECTRONIC

► DIRTY VEGAS

A Night at the Tables

PRODUCERS: various

Ultra 1135

RELEASE DATE: Jan. 28

U.S. trio Dirty Vegas had quite a year in 2002. The set's debut single, "Days Go By," started out innocently enough as the backing music for the clever Mitsubishi Eclipse TV ad, before going top 20. By year's end, the song's refrain—"Days go by and still I think of you"—had become a rather memorable and catchy mantra. Then, earlier this year, the song was nominated for a Grammy award in the best dance recording category. Now, along comes the dazzling *A Night at the Tables*, a beat-mixed set that finds Dirty Vegas meets Steve Smith, Paul Harris, and Ben Harris exploring their DJ roots. House heads will surely revel in such veterans and newcomers as Ti (Wanna Know?), Luther (Nice and Slow?), Brian McKnight ("Anytime"), D'Angelo ("Lady"), Tom Browne ("Breakbreak My Heart"), Alicia Keys ("A Woman"), Luther Vandross ("Take You Out"), and Jimmy Coates ("She's All I Got"). A great way to ring in Valentine's Day with that special someone.—GM

rich, Frankie Knuckles, and Nicki Richards making appearances. Midway through, Sandy Rivera's anthemic collaboration with Haze, "Changes," becomes one with Dirty Vegas' own "Ghosts" (the M.A.S. Collective Vol.) Try just trying this one out.—MP

★ CUICA

City to City

PRODUCER: Pete Herbert,

Simone Corbatta,

Unlikely Records 116

RELEASE DATE: Jan. 21

Named after a type of Brazilian drum, London duo Cuica exhibits a fondness for South American rhythms, adapting well-known styles like samba into its mix. Sometimes, the tunes are subtle, as in the faint mariachi horns that drift in and out of "Sigue Sigue." At other times, like the house-music hybrid "Cuidado," career along with a rhythm section that could easily be interpreted as Cuban. A Latin inflection is nothing new in the electronic culture (as seen in some of the more successful acts, such as Thievery Corporation and Basement Jaxx). But Cuica has found a way to develop a sonic landscape that sounds effortless and necessary—and not like the cheaply sampled cultural tourism that's normally much easier to find.—TP

COUNTRY

★ TERRI CLARK

Pale to Blue

PRODUCER: Byron Gallimore

Mercury 088170

RELEASE DATE: Jan. 14

Canadian singer Terri Clark has successfully made the transition from country girrl hitmaker to serious singer/songwriter without losing her considerable attitude or, for that matter, her commercial viability. This, evidenced by this record's debut single, the feisty "I Just Wanna Be Mad." It's an accessible theme delivered with authority as the band-driven "Three Mississippi" and the rambunctious country-rock title cut. Clark has some choice songs to work with here, and the sequencing is well-paced, and the sequencing is well-paced, and the sequencing is well-paced. —RW

BERING STRAIT

Bering Strait

PRODUCER: Brent Maher

Universal South 088170

RELEASE DATE: Jan. 14

Much-hyped Russian import Bering Strait finally materializes on Universal's label, and the result works far more than just on a curiosity level. The sound is an interesting blend of new-millennium country-pop, bluesy bluesgrass, and European, ABBA-esque inflections. Witness the swelling and swaying "Tell Me Tonight" and the steady-rolling "We're Home." The latter, featuring Natasha Borzileva has a jewel of a voice, barely tackling a country waltz on "I Could Be Persuaded," but she is most at home on the atmospheric "I'm Not Missing You," the percolating "Jagged Edge of a Broken Heart," and the well-rendered "The Trouble With Love." Producer Maher is holdy up to the challenge, and the hard-charging instrumental "Bearing Strait" is ambitious and impressive, proving these guys have major chops; likewise the rousing Russian traditional "Porushka-Stany," which rates a shot of Proly. Bottom line, Bering Strait has an intriguing sound and look, and Universal's Soviet kudos for giving it a chance.—RW

LATIN

★ GUSTAVO CERATI

Siempre Es Hoy

PRODUCERS: Leo Gargallo, Cerati

BMG U.S. Latin 08321 98551

RELEASE DATE: Jan. 7

The formidable task of leaving a major rock act to do a solo career has been undertaken by Gustavo Cerati, formerly of Soda Stereo, with an adventuresome spirit. *Siempre Es Hoy*

(Continued on next page)

CONTRIBUTORS: Bradley Bamberger, Jim Bessman, Lital Cabo, John Diliberto, Deborah Evans Price, Jill Kipke, Paul Mitchell, Tamara Palmer, Michael Paoletta, Philip Van Vleck, Ray Waddell, Adrian Zapp. SPOTLIGHT: Releases

are listed by genre. All releases are reviewed by the author in the appropriate box. All releases are reviewed by the author in the appropriate box. All releases are reviewed by the author in the appropriate box.

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(Continued from preceding page)

Hop (It's Always Today). Cerati's third solo venture, is a blend of old and new; the sound of a Rhodes interlarded with scorching electric loops; '60s melodies on one track, pure ambience on the next. It's an album that keeps the listener guessing—the trumpet that breaks the variety of "Cannibale," the discreet rap in "Altar," for example—but there's a common atmospheric thread that coaxes relaxation. *Slempere* is built on multiple soundscapes, yet all the ingredients work in a cohesive, organic manner; and to the vocals, which Cerati treats like part of the overall instrumentation rather than a solo voice. *Slempere* is probably way too progressive to ever make it to Latin radio. Of course, for Cerati and Soda Stereo fans, it will be an asset.—**LC**

WORLD

★ VARIOUS ARTISTS

Revue d'Oasis: Desert Blues 2

PRODUCERS: various

Network 22.762

RELEASE DATE: Jan. 7

Amnésique du Sahara: Desert Blues, released in '96, was a huge hit that lingered on Europe's world-music charts for months. Such success has sparked *Desert Blues 2*, a second double-CD compilation highlighting the bluesy soul of North Africa. And like love, the blues is a universal language. For proof, look no further than the 26 tracks that spotlight marvelous, entrancing, bahr blea (ocean without water) blues. Featured artists include Rokia Traoré, Habib Koité, Cheb Mami, Djeli Moussa and Bob Brozman. Coincidentally, Uto Lohr's "Anunka Ben" or Mommo Wandel's "Felenko Yeké," and you'll think your favorite blues joint has been transported somewhere beyond Timbuktu. This is laid-back, soulful music from the cradle of the world. Sometimes sequels work—like this one. Distributed by Harmonia Mundi.—**PVV**

JAZZ

★ STEFANO DI BATTISTA

Round About Roma

PRODUCERS: Stefano Di Battista,

Yves Chamberland

Label: Z43 5 42406

RELEASE DATE: Jan. 28

Saxman Stefano Di Battista, well-known for his work with Michelangelo and Elvin Jones, has also enjoyed the frontman spot for a number of years with his own quartet. A favorite in the Parisian jazz scene, Di Battista's preoccupation here is with his birthplace, the city where he first picked up the saxophone. Di Battista's quartet is joined by the Symphonie Orchestra of Radio France, and the orchestral presence lends a terrific special quality to his compositions, which would bear quite a melodic, sentimental, wight even without orchestration. There's nothing remotely edgy about his hearing here, yet Di Battista's performance is eloquent. He plays with an emotional force that comes from his subject matter—very much a *recherche du temps perdu* (a recollection of things past) for this sax master.—**PVV**

★ MATTHEW SHIPP

Equilibrium

PRODUCERS: Matthew Shipp, Flam

Thirsty Eye 57127

RELEASE DATE: Jan. 21

The latest release in Thirsty Eye's Blue Series—a line that seeks to help keep jazz modern by mixing tradition with fresh sensibilities beyond jazz—is the fourth and finest in the series—from its avant-minimalist curator, pianist Matthew Shipp. *Equilibrium* features Shipp in league with his usual rhythm section, bassist William Parker and drummer Gerald Cleaver, plus vibraphonist Khan Jamal and the subtle beats and tones of programmer Chris Flam. As on Shipp's previous Blue Series albums, the tunes here have an ambient allure, even as the underlying musicianship possesses an edgy intensity. What makes *Equilibrium* special is the wonderfully atmospheric combination of Shipp's most minimalist playing and Jamal's glowing vibes; the rhythms, too, have a hypnotic sense of groove. Rare among jazz records today, this is sure to be a favorite among critics and a broad swath of record-buyers.—**BB**

CLASSICAL

MITSUKO UCHIDA

Perspectives

PRODUCERS: Joseph S. Surly

Philips 259-473-686

RELEASE DATE: Jan. 14

Despite its flaws—a pretentious cover photo, mediocre liner notes, a lack of special recording information—this double-disc anthology devoted to pianist Mitsuko Uchida has real merits. First, of course, there is Uchida's playing itself, with its characteristic mix of cerebral and intimate, and her foray in her deeply felt specialties of Mozart, Schubert, Debussy, and Schoenberg, as well as a world-class touch. The timing for this album is also good, as it heralds Uchida's Feb. 3-May 2 Perspectives series at New York's Carnegie Hall, the latest in a line of such series by the classical world's most-venerable performers. The high-profile performances will likely gain the pianist much mainstream attention, and this set points to a substantial Philips discography.—**BB**

CHRISTIAN

THE SWIFT

The Swift

PRODUCER: Jason Burkum

Flicker FLD2612

RELEASE DATE: Feb. 24, 2002

This new foursome, which hails from North Carolina, has delivered an impressive live/pianist debut. Comprising lead vocalist/pianist Britt Edmondson, her brother Mike, guitarist Chris Byers, and drummer Tre Drose, the Swift grow ahead with a buoyant piano-based pop/rock sound that boasts vibrant melodies and intriguing lyrics. The songs cover a broad range of topics, from celebrating a friend who finds his calling in ministry ("Tag of War") to debating the use of the machine gun ("Moshing Machine"). "Til I Met You" speaks of the joy found in knowing Christ, while "More Than Words" is a beautiful ballad that explores the complexities of a faith-based life and how valuable God's word is when he's struggling to get

it right. Ultimately, the Swift is a welcome addition to the competitive Christian music scene. Contact 615-771-7179.—**DEP**

VITAL REISSUES

JANIS JOPLIN

The Essential Janis Joplin

COMPILATION PRODUCER: Bob Irwin

ORIGINAL PRODUCERS: various

Columbia/Legacy 87131

RELEASE DATE: Jan. 14

More than three decades after her death from a heroin overdose in a Hollywood hotel room, Janis Joplin remains the goddess of female rock vocalists. That fact resounds from every bar of this two-CD set. The 30 tracks span Joplin's career—from her early days with Big Brother & the Holding Company to her posthumously released, final solo album. Pure and matches up favorably with other compilation sets. Assembled here are blazing live cuts (including songs from the famed Woodstock II stop and Woodstock festivals) and canonized classics like "Piece of My Heart," "Move Over," "Mercedes Benz," and, of course, "Me and Bobby McGee." This is the sound of rock'n'roll's immortal pulse.—**AZ**

EURHYTHMICS

In the Garden

PRODUCERS: Conny Plank, Eurhythmics

RCA/BMG Heritage 07863 65134

RELEASE DATE: Jan. 14

When the Tourists went on permanent vacation, bandmates Annie Lennox and Dave Stewart met creative energies and formed Eurhythmics. In 1981, the then-newly-formed duo debuted with the fiercely groove-oriented—albeit modest—*In the Garden*. Recorded in Cologne, Germany, this disc was a definite sign of the times, with disco's orchestral maneuvers being overlaid on the synth-heavy beats of electro and new wave. Thus, it finds Lennox and Stewart offering a vivid snapshot into a very alive and burgeoning synth-pop scene. Co-produced by the punk-rock who's worst with groundbreaking artists like Kraftwerk and Neu!), *In the Garden* is both experimental and commercial, with Lennox's now-signature vocals effortlessly gliding atop the rhythmic machine. On various tracks, the duo is joined by Blondie drummer Clem Burke; composer and keyboardist Giorgio Morricone; Conny Plank; and bassist Hölger Czuyak; and D.A.F. drummer Robert Görl, among others. Throughout, particularly on tracks like "To Me You Turn Around," "Your Time Will Come," "Never Gonna Cry Again," and "All the Young (People of Today)," Eurhythmics lay the foundation for what's to come on their next album, *Sweet Dreams (Are Made of This)*. The rest, as they say, is history.—**MP**

Billboard.com

Also reviewed online this week:

• Laila, *Lost in Space* (Begins Banquet)

• The International Noise Conspiracy, *Bigger Cages, Longer Chains* (Capricorn)

• Jazzy Kay, *Summertime* (Nile Key)

THE CORNLS

Live in London

Rhino 970161

RELEASE DATE: Jan. 7

These Irish pop stars sure put on a show. Fans old and new will bank back in the glorious production of this concert DVD and the memorable performance of some 23 tracks. From the superb vocal-led "Joy of Life" to the



poignant "Breathless" and "So Young," viewers will find themselves excited members of the audience despite watching from home. The disc's special features include a documentary that tracks the band's beginnings and its take on the touring life. It particularly rounds the group's 1999 stop in Londonderry, Ireland, a show that recently launched the quartet into the international scene. A multiple-camera-angle feature can be accessed on several performance tracks, including "Dreadful" and "Radio." Also included is a bonus performance of "Merry Xmas (War is Over)," as well as some DVD-ROM-accessible extras.—**JK**

SOLARIS

The Criterion Collection 164

RELEASE DATE: Nov. 26, 2002

Concurrent with the theatrical release of *Glenn Close's* Steven Seagal, Criterion released legendary Russian director Andrei Tarkovsky's metaphysical, surrealist sci-fi masterpiece. Dubbed an "anti-900," the long (169 minutes), moody, dense film from the



troubled space station circling a mysterious, ever-changing oceanic planet is nonetheless deeply engrossing and beautifully filmed. In best Criterion tradition, the release is a two-DVD set, visually enhanced with restored audio. Added features include audio commentary from Tarkovsky scholars Vida Johnson and Graham Petrie, deleted and alternate scenes, and video interviews with lead actors Natalya Bondarchuk, cinematographer Vadim Yusov, art director Mikhail Romadin, and prolific electronic avant-garde/film score composer Eduard Artemyev.—**JB**

EDWIN MCMAIN

Mike Martin: Songs & Stories From the Acoustic Highway

AT 2001

RELEASE DATE: Nov. 26, 2002

Though Edwin McCain's music tends to be serious singer/songwriter fare, he is really a joyful who revels in telling stories. Viewers will glean this from this hour-long disc, which includes a mini-interview segment and

performance clips. The interviews find McCain discussing such topics as his disdain of the studio recording process and how he came to write the hit song "11 Be." One of the performances the disc includes. The project also includes footage going back to 1991, when McCain was just starting out, and contains early videos for "Sorry to a Friend" (in which McCain was previously unreleased) and "I Am." A favorite feature is "Edwin's Kountry Krib," a spoof on MTV's *Cribs* in which McCain gives viewers a tour of his country abode. The disc is a good introduction to McCain and his work, offering fun bits for tried-and-true fans.—**JK**

JIMI HENDRIX

Blue Wild Angel: Jimi Hendrix Live at the Isle of Wight

Experience Hendrix/MCA 068 170 341-9

RELEASE DATE: Nov. 12, 2002

Directed by Academy Award-winning documentarist Murray Lerner, the 154-minute feature, a hit at the 2001 New York Film Festival, provides a glimpse of what might have been for the great guitar rock innovator who only 18 days past this triumphant Aug. 31, 1970, English festival performance. Lacked by Mitch Mitchell on drums and bassist Billy

Cox, Hendrix is shown transitioning from deconstructed classics like "Sgt. Pepper's Lonely Hearts Club Band" ("Spanish Salsa Magic" into the new musical territory of "Free-dom" and "In From the Storm." Subbed in comparison to his incendiary Monterey Pop and Woodstock performances, Hendrix still ceaselessly

explains and while music fans may want to skip the 15 minutes of introductory interviews, the archival footage of Hendrix being interviewed by Dick Cavett is priceless. DVD extras include concert artifacts and a multiple-camera picture-in-picture feature during songs including "Red House" and "Machine Gun."—**JB**

THE STRING CECILE INCIDENT

Waiting for the Snow to Fall

Sel Pilecity 2010

RELEASE DATE: Nov. 14

A connection to both nature and to music is what makes the String Cecile Incident work, says band members Vite Hollingsworth, Keith Moseley, Michael Travis, Michael Kang, and Bill Nerahi in the hour-long film featured on this disc. The documentary follows the band on its 2001 tour, four towns, including Colorado ski towns, including Crested Butte, where the quintet first started performing. Fans will get an inside look into how the band performs for shows, details their acts, and collaborates on new tunes. Various performance clips also bring viewers closer to the band's unique rhythms, Latin, hip-hop, and funk. A multi-angle option is available on two songs.—**JK**

A black and white photograph of a man with dark hair, smiling and looking down. He is wearing a dark suit jacket over a light-colored button-down shirt. He is holding a saxophone vertically in front of him with his right hand. The background is a bright, out-of-focus interior space with a window showing a grid pattern.

Congratulations
Dave Koz
on your 2nd Grammy nomination
Best Pop Instrumental Performance
"Blackbird"
Dave Koz & Jeff Koz

W.F. Leopold Management

Congratulations
Melissa Etheridge

on your 12th Grammy nomination
Best Female Rock Vocal Performance
'The Weakness In Me'



W.F. Leopold Management

SINGLES

Edited by Chuck Taylor

R&B

▶ JULE RUIZ FEATURING ASHANTI

PROducers: Dan Huff, Phil Vassar
WRITERS: J. Atkins, A. Douglas, A. Parker, L. Lorenzo, T. Bell, L. Creed
PUBLISHER: not listed
Master (L): Def Jam 15758 (CD promo)
 Julie Ruiz and Ashanti play up her version of Jack and Jill, as they return to the well of R&B/rp collaborations for another hit with "Measurin'." Serving as the second single from Julie Ruiz's platinum *The Last Temptation*, the track plays the familiar formula of combining the gruff rapper with the melodic singer. The result is amiable at best, with producers Chink Santana and Jiv Gottl sampling the Stylics' "Stop Look Listen" for the track's backdrop. With the success of such past efforts as the duo's "Always on Time," which topped the charts, and J's various duets with J.L.O., it's proven pudding that R&B/rp collaborations are a recipe for success. And while mainstream R&B radio has already begun to bite, the real question is, How long before this overtaken well runs dry?—**RT**

COUNTRY

▶ PHIL VASSAR This Is God (3:30)

Producers: Dan Huff, Phil Vassar
WRITER: P. Vassar
PUBLISHERS: EMI April Music/
 Sony Music 69183 (CD promo)
 Phil Vassar penned this song on a recent flight; once his label heard the demo, it quickly released it to country radio and is being made available on subsequent pressings of his current album, *American Child*. ("Workin' for a Livin'," a duet with Vassar and Huey Lewis covered the rocker's '80 hit, is also being added to the album.) The label had good cause to react: "This Is God" is the real thing. It's a powerful, poignant reminder that the work at mankind's actions from a divine perspective. The lyric, which has God saying that all he's asking for is love, is extremely moving. It's a call for accountability and a reminder that for each of us there are consequences to our actions. It's not preachy, just poignant, thought-provoking, and heart-felt. And Vassar's passionate delivery beautifully drives the message home. In a world gone crazy, this is a musical reminder of a simple solution.—**DEP**

★ STEVE WARNER *Snowfall on the Street* (4:49)

Producers: Steve Warner
WRITERS: S. Warner, B. Kirsh
PUBLISHERS: Kidzilly Music, Steve Warner Music, BMI
Master (L): Records (CD promo)
 The first single from Steve Warner's forthcoming album, *Steal Another Day*—the debut of his own Selection Records—finds him maintaining his fine tradition of emotion-laden, local, real-ment music, and songwriting prowess. This is the kind of moving story song that is Warner's strong suit. He

SPOTLIGHTS



TONIC: Head on Straight! (3:45)
PRODUCER: Bob Rock
WRITERS: E. Hart, D. Lavery, I. Russo
PUBLISHERS: EMI April/Big Ass
Master (L): Def Jam 15758 (CD promo)
 Los Angeles-based Tonic is sitting pretty with two Grammy Award nominations: best rock performance by a duo or group with vocal for previous single "Take Me A1" and best rock album for the current *Head on Straight*. You'd think such acclaim would lead off to progammers that this ac melodic trio has something substantive to offer, but sadly, corporate radio's agenda has left Tonic high and dry with its third album. Perhaps cranked-up second single "Head on Straight" will awaken the aunts to the obvious charms at play here. The song opens with a down tempo plea for a second chance, then cracks wide open as lead Emerson Hart waxes to his love, "I'm keeping my head on straight/so you can trust me again." The goods are all here: meaningful lyric, heavy-handed hook, gritty production, and passionate vocal. As this "Head" isn't right up adult top 40's alert, but PDs need their exmased.—**DEP**

turns in a tender performance relating this lyric about an estranged father and son. Over the years, Warner has continually re-emerged at country radio (think "Holes in the Floor of Heaven," which won the Academy of Country Music's 1999 Best Male Vocal award). This is always a welcome sign. This song should signal the latest chapter in a hit-filled career by one of country's most gifted artists.—**DEP**

DANCE

▶ LA BOUCHE *In Your Life* (4:07)

PRODUCERS: FMP
WRITERS: G.A. Sarat, F. Farfan, M. Thornton, L. All
PUBLISHER: FMP Music
Selection Records 74321-08814 (CD promo)
 Club kids of the '90s surely remember La Bouche classic "Sweet Dreams" and "Be My Lover." The duo's first single in three years, "In Your Life" picks up where those hits left off, sporting an anthemic hook, beats, albeit retro production, and the familiar and fervent vocals of Rapa, former singer for La Bouche offshoot Le Chick. "In Your Life" is dedicated to Melanie Thornton, the original La Bouche lead who was killed in a plane crash in 2001. It's a fitting tribute, but the track's skewed chorus and celebratory beats. An absolute joy.—**CT**

JOSH GROBAN You're Still Here (3:38)
PRODUCER: David Foster
WRITERS: E. Morricone, L. Thompson
PUBLISHERS: RTS Music/Bamboo
Tonito/Brandon Brody Music/Warner-Tamerlane, BMI
143/Reprise 101040 (CD promo)
 Quietly, politely, but with dogged determination, Josh Groban has established himself as a new hero in the adult music world. His eponymous debut set has sold 2.5 million copies, making it the No. 13 album of last year, with his second single, a version of "O Holy Night," sprinted to No. 1 on the AC chart last month. "You're Still Here" is the natural follow-up to his debut. "To Where You Are," bearing a similar import of grandiose, dramatic production, courtesy of mentor David Foster. For youngsters, it probably doesn't get much cheerier than this, but for Groban's growing legions, this sky-scraping ballad is a gorgeous slice of pure pop heaven, featuring a lush, lush, lush melody, loving tenderness and go-for-broke fervor. Consider this your guy's male counterpart to Celine Dion. It's all yours, so go to it.—**CT**

NEW & NOTEWORTHY

★ LISA MARIE PRESLEY *Lights Out* (3:40)

PRODUCER: Andrew Slater
WRITERS: L. Presley, C. Ballard, C. Magnus
PUBLISHERS: Kiddy Music, Steve Warner Music, BMI
Selection Records (CD promo)
 Elvis' daughter, ex-wife of a rebel Jackson and Nicholas Cage, and now producer. The long-awaited solo project from Lisa Marie Presley is a fairly audacious step into uncharted territory, revealing a music world stamp (think Patty Smyth meets Cher) set against an instrumental backdrop that is surprisingly country in feel, with jangly guitar, lots of bass and organic percussion, and a lyric—written in oblique fashion by Presley—that's seeded in the heart of hometown Memphis. Producer Andrew Slater has positioned the sound of "Lights Out" somewhere between rock and country—a perfect reflection of her dad's roots—giving this record a ripe, fresh feel that's more Sheryl Crow than the Avril Lavigne bandwagon. Presley may not be the next Norah Jones—her voice is buried pretty far in the background—but her foray into the music world is an appreciable medal, one that certainly surpasses the novelty shams of fellow celebrity offspring Kelly Osbourne.—**CT**

TRANS-SIBERIAN ORCHESTRA

Dec. 22, 2002
Launched in the mid-'80s as an informal jam with close musician friends, Ronnie Spector's annual Christmas party is now something of an institution in her hometown. Backed by some of the city's top musicians, the legendary singer brought this year's show to B.B. King's Blues Club, in the heart of Times Square.

Despite the venue's overcrowding, overcharging, and often overzealous security, the capacity crowd of 750 got to celebrate the season in true rock'n'roll style—with a passionate set of holiday favorites, '60s classics, solo gems, and well-crafted covers. Setting the tone for the night, Spector's eight-member band opened with a bluesy instrumental version of Mel Tormé's "The Christmas Song," which featured the sultry sax of Arno Hecht from the Uptown Horns. The ensemble also included lead guitarist Daniel Rey, the long-time Ramones collaborator who co-produced Spector's second 1992 album, *She Talks to Rainbows* (Kirk Rock Stars), plus Loser's Lounge regular Joe McGinty (keyboards), Jeremy (drums), Andy Kamen (bass), Danny Okada (keyboards), and Tricia Scotti and Anne Husick on backup vocals.

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Thanks to reined-in theatricality and reasonable ticket prices, this newest work could launch TSO into a year-round franchise instead of a seasonal tour. The lullaby of Broadway may be clapping from around the corner.—**CL**

RONNIE SPECTOR, Dec. 21, 2002

B.B. King's Blues Club, New York
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RETAILERS & MARKETING

Adema An Ally In 'Mortal Kombat'

Band's EP, Single Help Midway Games Move More Than 1.3M Copies Of Title

BY STEVE TRAMAIN

With alliances between videogame makers and the recording industry on the rise, some artists are now releasing music designed specifically to help promote both themselves and new software titles.

Case in point: Arista act Adema released an EP titled *InnoXmick's Dream* just ahead of the holiday shopping season that, in part, plugged the game *Mortal Kombat: Deadly Alliance* from Milpitas, Calif.-based Midway Games. The lead track, "Immortal," was penned expressly for the game, which is available on Microsoft Xbox, Sony PlayStation 2 (PS2), Nintendo GameCube (GC), and Nintendo Game Boy Advance (GBA). The video for the song—which opens with the band performing in a *Mortal Kombat* arena and mixes in footage of gameplay from the title—was featured on both MTV2 and mtv.com, as well as Much Music.

A BENEFICIAL 'ALLIANCE'

While the EP has sold 24,000 units since its Oct. 22, 2002, release, according to Nielsen SoundScan, the promotional benefit has been even greater for the game. *Deadly Alliance* was the No. 2 best seller the first full week of release (Nov. 25-Dec. 2, 2002) on the USB Warburg Top 10 Console Sales Chart, outsold only by mega hit *Grand Theft Auto: Vice City*. It was top on the Video Software Dealers Assn.'s Top 10 Game Rentals ViDTrax chart from release week through year's end.

More than 350,000 units were sold in the first nine days of release, according to NPEDunworld, which tracks game sales at retail. The title sells for \$49.99 for Xbox, PS2, and GC and \$29.99 for GBA.

Midway marketing VP Helene Sheeler reports that the company has sold more than 1.3 million units of *Deadly Alliance* as of Jan. 6. 1 million of those titles were sold in the first month of release.

In the bonus DVD content on *Deadly Alliance*, both the song and music video are included. Another big marketing push came from a game trailer that appeared on more than 5,000 movie screens, reaching an estimated



SHEELER

18 million viewers starting Sept. 27, 2002, through Nov. 21, 2002, the day before the game release.

Sheeler sees a big advantage of the shift to DVDs for next-generation games. "In addition to a lot more 'room' for advanced graphics and gameplay levels, we can make plans for bonus features that include the music videos, interviews with the artists and game developers, 'making of' material, and other good stuff," she notes. "For most of our titles due later this year, we're pitching game themes to a number of bands."

"Game players and music buyers share the same demographic," she

adds, "and combining the two has been a perfect merger."

Indeed, for the members of Adema—all professed gaming enthusiasts—the ability to attach itself to one of the leading videogame franchises was an attractive promotional opportunity: Midway reports the *Mortal Kombat* series has sold more than 19 million home games, and sales of games and licensed merchandise have topped more than \$1.5 billion to date.

"We grew up with *Mortal Kombat*," Adema drummer/spokesman Kris Kohls says. "We play games on the road all the time to relieve the stress, and it was great to do this special song for the new game. Every time we perform the song, it really gets us into the game."

SIMILAR PARTNERSHIPS

While Electronic Arts last year became the first major game publisher to create a separate division to work with labels to develop and acquire music from top acts for its games (*Billboard*, Sept. 14, 2002), Midway has been pursuing a similar strategy, on a less formalized basis, in recent years.

Island/Def Jam act Saliva recorded a new version of the theme to *Peter Gunn* for the game *Spy Hunter* two years ago. More recently, Roadrunner band Dry Kill Logic recorded an updated version of "Take Me out to the Ball Game" for the baseball game *MLB SlugFest 2003*, and Interscope act Jurassic 5 created an original theme song for the title *NBA Ballers*. The game's DVD section features a live-action-performance video and interviews with band members.

Midway has worked with Maissa Dauriac's Los Angeles-based Synco Entertainment as a music consultant to help sign the bands and clear the royalties with music publishers and others involved. She has also worked with other game companies in the same capacity.

Handleman Halting Its E-Commerce Outsourcing

BY BRIAN GARRITY

Handleman Co. says it is getting out of the e-commerce outsourcing business, citing the slow growth of online CD sales. The company was offering third parties a white-label storefront for music via its Handleman Online division, with a slate of services that included site hosting, sound clips, artist/album information, and fulfillment.

Moving forward, Handleman will only offer its Web clients fulfillment and pricing/merchandising advisory services.

Those affected by the move are kmart.com, jcpennycity.com, and aafes.com. All three currently have their online music stores hosted and operated by Handleman, which says it will help the retailers shift to other e-commerce hosting options.

The shift in strategy does not affect the company's relationship with MTV Networks' sites, which use Handleman exclusively for e-commerce fulfillment.

As part of the move, Handleman will incur a one-time pre-tax charge of \$5 million in the fiscal third quarter, which ends Jan. 31.

ABRUPT CHANGE IN THINKING

Handleman chairman/CEO Stephen Strome said in a statement that while fulfillment and category management for online retailers remain an important part of the company's product and service offerings, "we will be providing only those business functions where we create the greatest value and efficiency for our customers."

The move marks an abrupt shift in

thinking toward the Internet for the rackjobber. Just six months earlier, the company was predicting that the online unit would break even in 2004.

A year-and-a-half ago, Handleman announced a deal to run the jcpennycity.com music store (*Billboard*, July 28, 2001) and viewed the alliance as the beginning of Handleman Online's extension into the e-commerce management business.

PRIMARILY A NICHE BUSINESS

Despite years of promise about the opportunity in selling music online, it largely remains a niche business. Last year, nontraditional retail sales—which also encompasses entities like direct-order business via TV—accounted for a fraction of the overall album business, at 22.7 million units, according to Nielsen SoundScan. As a result, an increasing

number of retailers—viewing e-commerce as too expensive—have been ceding management, hosting, and fulfillment duties for their online music stores to third parties.

However, despite the opportunity, Handleman executives are now acknowledging that the e-commerce business "hasn't materialized the way we thought it would," and that the "economics of scale aren't there."

Much of the business that has been snapped up by Web retail giant amazon.com, which is offering its established interface and shopping features on a co-branded basis. In the past year it has taken over managing the e-commerce operations of such businesses as CDNow, Virgin Entertainment Group, and Borders Books & Music.



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MERCHANTS & MARKETING



by Chris Morris

Declarations Of Independents™

DÉjà VU: History appears to be in the process of repeating itself, and it is not pretty.

It may be possible to extrapolate a good inkling of what lies ahead for the independent community in 2003 from some stories that ran in these pages in the not-too-distant past.

In February 1996, we reported in this space that independent distributors were witnessing an unprecedented flood of returns in the post-holiday weeks (Declarations of Independents, *Billboard*, Feb. 17, 1996). Three months later, we collaborated with our colleague Ed Christman on a page-one story headlined "Indie Sector Hobbled by Stiff Returns for Early '96" (*Billboard*, May 25, 1996).

At the time, retailers were going through a particularly rough patch, as low-ball pricing by electronics chains and general instability in the marketplace were forcing closures of music-retail outlets. Between December 1995 and May 1996, we reported, a half-dozen chains had folded some 150 storefronts. (Among the webs shutting doors was Warehouse Entertainment, which had filed for Chapter 11 bankruptcy protection in August 1995.)

Returned product poured into independent distributors' warehouses. We estimated in mid-1996 that the indies' return rates were running at the severe level of around 40%.

Fast forward to 2003, on the heels of a year of precipitous downturn in music sales, culminating in a horrific Christmas season.

In just the *first nine days* of the new year, Best Buy/Musicland, Trans World, and the again-troubled Warehouse either closed or confirmed plans to shutter a total of 224 stores in the month of January alone. Many already believed the number of U.S. store closures could reach 500 by the middle of the year—more than three times the number witnessed in six months in '95-'96. Given what has already transpired this year, that estimate may be viewed by some as conservative.

It is unnecessary to comment about the resonance of these numbers in terms of the returns picture this year, except to say, "Fasten your seat belts."

SOUTHWEST REVISITED: As reported last issue, Southwest Wholesale in Houston again pared its one-stop staff Jan. 6, letting go

of 30 employees (Retail Track, *Billboard*, Jan. 18).

We attempted to contact Southwest VP of sales and retail marketing Rick Shedd about plans at the company's distribution unit, but calls were not returned.

No layoffs were made on the distribution side at Southwest, which ramped up its efforts to distribute regional product in-house last spring (Declarations of Inde-

SOUTHWEST WHOLESAL

pendents, *Billboard*, March 30, 2002). The company currently employs about 10 dedicated distribution salespeople. Southwest distributes a large number of regionally based labels, including a variety of one-off projects, many of which are in the rap, Latin, and country genres. Labels include Dope House, Worldwide Gospel, Slewfoot, Wright On, Wreck Shop, Green House, Rosetta, Tejas, SRG Sounds, and Tin Roof.

While sources inside the company express confidence about Southwest's ability to make a go of it by distributing its niche product, one knowledgeable observer believes the cutback of one-stop activities limits the firm's options. "They made a huge mistake getting rid of their one-stop," the source says. "They have no other labels but their own, and they're going to be totally dependent on having a hit."

CROSSING OVER: Morty Wiggins, president of Tower Records' in-house label 33rd Street Records, is assuming some additional, albeit informal, duties at sister

company Bayside Entertainment Distribution.

"We all work for the same company," Wiggins says. "On several occasions, I said, 'Hey, I think I can help you guys.' [Bayside acting president] COO Bill [Baumann] took me up on it."

Wiggins will now consult with Bayside on the marketing and promotion of product from small, frequently artist-run imprints with no in-house staff for those functions. He offers *Rome's* forthcoming JTT Empire release, *Do It*, as an example of the type of material he'll work on.

Wiggins says, "I hope to provide value to Bayside's customers."



Sites + Sounds

THREE-WAY DEAL: DMX Music, a provider of music-programming services to business and digital-cable subscribers, is teaming with EMI Recorded Music and clothing retailer Anchor Blue on a promotional CD compilation called *New Year, New Year*.

The CD—which will feature tracks from such EMI artists as Coldplay, OK Go, the Exies, and the Vines—

will be free with purchases of \$50 or more at Anchor Blue stores. The compilation will come with a coupon to purchase the full-length albums of featured artists at participating Sam Goody stores.

Audio messages recorded by Coldplay, OK Go, and the Exies will be incorporated into DMX Music programming broadcast in Anchor Blues

stores. The messages will include background sampling of song titles and mentions of the artists' albums. Additionally, music and interviews with Coldplay, OK Go, the Vines, and the Exies will air on DMX programming at its digital-cable subscribers through Jan. 26.

MUSIC CHOICE GOES ONLINE: Music Choice has announced that later this year it will begin offering its music programming in the Windows Media 9 format to the high-speed Internet divisions of its cable-distribution partners. No distribution deals for the online service have been announced yet.

Music Choice previously experimented with offering its programming online; however, it discontinued such operations because of high streaming costs. One of the selling points of the Windows Media 9 format is its claim of cheaply enabling high-speed online streaming and eliminating buffering delays.

CASH FOR NAPSTER CREDITORS: The U.S. Bankruptcy Court in Wilmington, Del., has awarded a group of Napster's unsecured creditors more than \$2 million of the \$5.3 million generated in a sale of the company's assets last year (*Billboard* Bulletin, Nov. 18, 2002).

Bertelsmann was awarded \$3 million—significantly less than the \$98

million in claims it had sought against Napster's Chapter 11 estate. "No, it's not a lot of money," says Rick Antonoff, an attorney for the creditors. He adds that he is pursuing other areas of recovery, including insurance claims. A Bertelsmann rep declined to comment.

LIQUID BOARD IN FLUX: A Delaware Supreme Court has invalidated the August 2002 appointment of two directors to Liquid Audio's board, including current chairman James Somes, the company announced.

Last month, Liquid Audio's board voted to dissolve the company in the aftermath of a failed merger with Alliance Entertainment, which shareholders had opposed.

"With this important issue resolved, we will work with the remaining directors of Liquid Audio to pursue the best interests of the company and all its stockholders," James Mitrolo, MM Co's president/CEO and Liquid Audio board member, said in a statement. Liquid Audio co-founder and CEO Gerry Nearty resigned in November 2002.

LOUDEYE RE-ENCODS, RE-UPS: Loudeye Corp., a Seattle-based provider of song samples to Web merchants, says it will re-encode its music samples catalog in the Windows Media Audio 9 format.

Additionally, Loudeye has renewed its music-samples services agreements for MSN Entertainment and windowsmedia.com.

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Executive Turntable

DISTRIBUTION: Matt Bremer is named VP of strategic planning for the Handelman Co. in Troy, Mich. He was director of strategic planning and business development for Del Monte Foods.

Joel Zaremby is named VP of client services for the Summit Media Group in New York. He was advertising director for Reader's Digest New Choices.

Stephanie Cohen is promoted to VP of retail marketing for Universal Music



COHEN

& Video Distribution in Los Angeles. She was senior director of retail marketing.

NEW MEDIA: Steve Weinstein is named chief technology officer for Macrovision in Santa Clara, Calif. He was chief technology officer for Vicinity.

TRAFFIC TICKER

Top Retail Sites

Traffic In November

TOTAL VISITORS (in 000s)	
1. amazon.com	27,289
2. walmart.com	17,858
3. bestbuy.com	7,822
4. columbiasea.com	5,975
5. circuitcity.com	4,770
6. hifi.com	3,640
7. bluelight.com	2,996
8. buy.com	2,963
9. cdnow.com	1,642
10. bmgmusic.com	1,429
11. newrecords.com	641
12. music.com	563
13. borders.com	473
14. fye.com	355
15. samgoody.com	202

AVERAGE MINUTES PER VISITOR PER MONTH	
1. hifi.com	2462
2. amazon.com	1847
3. bmgmusic.com	1840
4. bestbuy.com	1230
5. circuitcity.com	1041
6. samgoody.com	937
7. walmart.com	936
8. buy.com	850
9. columbiasea.com	846
10. cdnow.com	836
11. bmgmusic.com	820
12. music.com	807
13. newrecords.com	653
14. fye.com	391
15. borders.com	281

Nielsen//NetRatings
Source: Nielsen//NetRatings, November 2002. Rankings based by Billboard. Data is based on audience measurement of more than 62,000 U.S. panels that have combined web and home Internet access.

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Picture
This.

by Jill Kipnis

TOUCHDOWN DEAL: As the kickoff to Super Bowl XXXVII approaches, Warner Home Video (WHV) has signed a three-year pact to market and distribute home-video titles from the National Football League (NFL). Under the terms of the deal, the NFL will produce three original titles per year for WHV distribution. The NFLs home-entertainment distribution rights have been up in the air since last spring, when its former partner, USA Home Entertainment, was dissolved after Vivendi Universal's acquisition of USA Networks. NFL VP of partnership marketing and corporate sales Peter Murray says the company ultimately chose WHV because of its "distribution strength and marketing expertise."

WHV VP of marketing Doug Wadleigh says the company was also anxious to move into the distribution of sports titles. "We have really been acquiring a lot of content so we can become a one-stop shop for content for our retailers," he adds. "The sports category is growing, especially on DVD."

The first title under the pact will be the *Super Bowl XXXVII* VHS/DVD, which will be released Feb. 11—just 16 days after the big game. The DVD will contain more than three hours of programming, including such special features as pre-game and post-game analysis and behind-the-scenes footage from Super Bowl week. Price points are not yet available.

Wadleigh says WHV will spearhead an aggressive marketing campaign that includes national and local TV, print, and radio advertising. It is working on deals with such mass-market retailers as Wal-Mart, Best Buy, and Target and with sporting-goods and shoe and apparel stores. Direct mailers and online marketing will also be pursued. The NFL will produce two more new titles in 2003 from previously unreleased NFL archival footage for release around Father's Day and Christmas and will be available as high-end, collectible gift sets.

EARLY SIGNS: Consumers who were awaiting the home-video release of *M. Night Shyamalan's* alien-invasion film *Signs* (Buena Vista) found the title in stock a full four days before its Jan. 7 street date at Blockbuster stores nationwide. According to Blockbuster senior VP of corporate communications John Rasop, president COO Nigel Travis ordered the move in the face of rampant street-date violations. Blockbuster is not reporting the names of the offending competitors, though Rasop says that "all types of

retailers" are involved in the practice.

She adds that in the past few months, street-date violations have become more common. Blockbuster's policy is to report any violations it notices directly to the studios, though Rasop says the company is frustrated by the studios' lack of response. But she notes that the *Signs* action was a one-time statement on our part. We don't intend to make this a regular practice."

The timing of the dictate is a bit suspect: It came just one day after Buena Vista Home Entertainment sued Blockbuster for \$120 million regarding VHS revenue-sharing payments (*Billboard*, Jan. 11). Rasop says there is no correlation between the events. A Buena Vista spokesman says the company is in talks with the retailer about the street-date violation but would not address the lawsuit or any correlation between the two.

In other Blockbuster news, three independent retailers that challenged the chain and five motion-picture studios regarding their revenue-share agreements in an antitrust suit have filed an appeal in the U.S. District Court of Appeals for the Fifth Circuit in New Orleans. The case was tossed out in San Antonio district court last summer because of insufficient evidence. A similar case is pending in Los Angeles Superior Court.

MARK YOUR CALENDARS: The Video Software Dealers Assn.'s (VSDA) annual Home Entertainment show will be held July 15-17 at the Rio Suites Hotel & Casino in Las Vegas, where the show will again use an exhibitor-suite format. It will also feature a full seminar program and a show floor.



ANDERSEN

Although attendance at the 2002 show decreased 8% from the previous year, VSDA president Bo Andersen is confident that suites will be at full capacity. He advises attendees to "plan their business at the convention in advance to get full value out of it."

BY BRYAN REESMAN

NEW YORK—Although the audience for anime programming has been growing steadily in the U.S. during the past decade, prices have rarely fallen below \$24.99 per title. N.Y.-based Central Park Media (CPM) is responding to consumer demand by introducing the anime industry's first midpriced DVD line Jan. 28, according to the company's managing director, John O'Donnell.

CPM will unleash the \$19.99-priced line with a group of reissues it calls the "Dynamite Doses": *Battle Skipper*, *The Complete Shamanic Princess*, *Darkside Blues*, *Demon City Shinjuku*, *Garzey's Wing*, *Knight of Ramune*, *Night-Walker: Midnight Detective*, *Night-Walker: Eternal Darkness*, *Silent Service*, *Strange Love*, *Venus Wars*, and *Wild Card*.

By reissuing established anime titles at a reduced price—some with such new extra features as talent interviews and storyboards—CPM hopes to draw the attention of long-time fans wanting to build their collection and of casual fans willing to buy older titles at a lower price as an impulse purchase. Additionally, CPM hopes retailers will be more likely to

deepen their anime catalog.

"What we're trying to do," O'Donnell explains, "is take some of the best practices of the record business and the video industry that have been proven over time and start to apply them very specifically to the anime world."

Retailers are applauding the CPM line, saying that the high price of



O'DONNELL

anime has created some consumer resistance over the years. "It's one of the things that really hurt the sales of the category in the '90s," says John Thrasher, VP of video for the West Sacramento, Calif.-based

British Video Assn. Reveals Figures For 2002

BY SAM ANDREWS

LONDON—While New Line Home Entertainment's *The Lord of the Rings: The Fellowship of the Ring* was the top-selling home video title in the U.K., according to year-end figures that the British Video Assn. (BVA) compiled, Warner Home Video (WHV) was crowned the territory's No. 1 sell-through distributor.

WHV product accounted for a 19.5% share of the U.K. video market in 2002, while Universal Studios Home Video was second with 12.2% and Columbia TriStar Home Entertainment was third with 10.9%.

The Lord of the Rings, which is distributed by Entertainment in Video in the U.K., ended the year with a total of 4 million combined units sold. DVD units accounted for 1.6 million units of the year-end total, while 1.6 million units were VHS.

The second-best-selling title was WHV's *Harry Potter and the Philosopher's Stone* (known as *Harry Potter and the Sorcerer's Stone* in the U.S.), which sold 3.5 million combined units, with 1.3 million units on DVD and 2.2 million on VHS.

The BVA also reports that total

video sales for the year increased an estimated 26% over 2001 totals to reach 154 million combined units. The rise comes in the wake of a 11% hike in DVD sales, which accounted for 80 million units sold by the end of 2002. Total VHS sales, however, decreased 13% in 2002 to 74 million units.

"This has been a wonderful year for video in general and DVD in



CAREY

particular, but also for family entertainment," BVA director general Lavinia Carey says. "The resilience of VHS in the face of such strong DVD performance is also remarkable. With *Harry Potter* selling 2.2 million on VHS

Tower chain. "I understand that you originally try to get \$24-, \$26-, or \$29-prices paid on an anime film, but don't keep it out there for years and years. The major studios have got fairly significant [DVD] titles between \$10 and \$15 every day."

Experts in the anime industry are also welcoming the Dynamite Doses, though they say that other anime distributors are not likely to follow suit with midpriced lines, because many fans still do not have any qualms about high costs. "It'll likely do well for CPM," says Robert Bricken, managing editor of *Anime Invasion* magazine. "There are so many burgeoning anime fans who want to get deeper into anime but may be put off by the prices of many titles. However, there are still thousands of anime fans willing to pay current prices to get what they want, and the anime companies know it."

O'Donnell says that CPM's \$19.99-priced titles will primarily be marketed through advertising in anime fan magazines and through promotions on such Web sites as amazon.com, barnesandnoble.com, animation.com, and animepavilion.com. It expects to add new titles to the line in the future.

alone, this is hardly a format that has passed its sell-by date."

The year-end figures do not account for mail-order sales, which the BVA says will likely add another 12 million units to the U.K.'s total video sales figure.

The BVA figures also reveal that sales in December 2002 climbed 10% over December 2001, as WHV's live-action title *Snoopy Dog* shifted 1.59 million combined units to beat out Columbia TriStar's *Spider-Man* (1.35 million) and *Minority Report* (800,000), which is distributed by Twentieth Century Fox Home Entertainment in the U.K.

DVD hardware also leaped forward in 2002, according to distributor and hardware-manufacturer promotional body the DVD Committee. Some 3.8 million DVD players were purchased in 2002, almost double the sales levels of the previous year. Players are now in more than 25% of U.K. TV households.

DVD Committee chairman Mike Brown notes, "This has been another incredible year for DVD, with sales and box hardware and software doubling year on year. Over 20 million discs and 1.2 million players were sold this December alone."

Studio Monitor™

by Christopher Walsh

FIVE GUYS NAMED MOE: With *Wormwood*, due Feb. 4 on iMusic, jam-band **moe.** has accomplished one of the most interesting recording projects in recent memory. Creativity and technology go hand in hand on *Wormwood*, enabling the creation of a studio/live hybrid that—unlike so-called live albums that are in fact largely overdubbed—pushes the boundaries of both recording studio and concert stage.



SCHRIER

"One of the things we had discussed was putting out a 'road' album of new material," **moe.** guitarist Al Schrier says, "not unlike [Jackson Browne's] *Running on Empty*, [The Allman Brothers Band's] *Eat a Peach*, or [Neil Young & Crazy Horse's] *Rust Never Sleeps*. That was the intention when we set out, and it evolved from there. Early on in our summer tour, our bass player, Rob Derhak, got the idea of coming up with the album sequenced now and performing the album in one take, including segues, and playing it as one continuous body of work."

Equipped with a rack containing a pair of Tascam MX-2424 hard-disk recorders, an Apple G4, and a pair of Glyph hard-drive-equipped bays, Bill Emmmons, **moe.**'s monitor engineer, recorded every three-hour-plus show of the summer tour directly from his Midas Heritage console into the Tascams. "We were talking about using RADARs or Pro Tools or a tape format," explains Emmmons, who recorded basic tracks for **moe.**'s last great performance and considered how best to proceed. Ultimately, **moe.** decided to use a combination of different sets and segues, editing perform-

ances using Mark of the Unicorn's Digital Performer 3.0. "I spent the first five days in the studio working on a computer about 18 hours a day," Schrier says, "picking the best takes of each song, then trying to figure out how we were going to weave the whole thing together."

Known for free improvisations and long, multi-set performances, **moe.** chose to edit sections of songs and solos down to a more typical album length (although three of *Wormwood*'s selections run more than six minutes). After editing in Digital Performer, tracks were transferred back to the MX-2424s and **moe.**—in the Farmhouse at Long View Farm Studios in North Brookfield, Mass.—began to record overdubs, through the studio's Trident A Range console, onto the edited tracks. In this way, **moe.** created a true sonic hybrid: For more than one hour of continuous music, the feeling is that of a live album, and there is even occasional crowd noise, yet the superior accuracy of the studio, tight and note-perfect solos, and multi-part vocal harmonies are heard throughout.

"We kept all the drums and whatever else was salvageable," Schrier says. "None of the drums were done, so we retained the same arrangements and the same energy of the songs." Regarding the edits, Schrier adds: "We were all sitting in the room together: Here we have this eight-minute guitar solo, let's map this out and see where we can take away some of the fat without losing the essence. Rather than just take out a block of five minutes, we'd take out 20 seconds here, 10 seconds there. We did that so the song evolved naturally in the same organic way that it did onstage. Onstage, we make up so much of our music as we go along; it was important that we do that."

While **moe.** and engineer Emmmons revere analog tape and tube equipment, they had no qualms about the use of hard-disk recording formats and software-based editing tools. Similarly, **moe.**'s penchant for improvisation and free song structure doesn't preclude the use of technology to create creative ends. "I think we did a really good job of holding on to that energy," Emmmons says, "and at the same time getting what they wanted out of being in the studio as well."

Schrier adds: "It was a real problem with cutting and pasting things together and using the studio and technology for everything that it's worth to fully serve a recording."

Eventide Enters DAW Realm

Developer/Manufacturer Debuts Pro Tools Plug-Ins At NAMM

BY CHRISTOPHER WALSH

Eventide—developer/manufacturer of audio-processing equipment for the recording, broadcast, and live-performance industries—has introduced the Clockworks Legacy plug-ins for the Pro Tools HD platform. Clockworks Legacy, announced Jan. 16 at the National Assn. of Music Merchandisers (NAMM) show in Anaheim, Calif., marks Eventide's debut in the digital audio workstation (DAW) realm.

The Clockworks Legacy series of plug-ins include the Omnipressor, an analog compressor introduced in 1971; the Instant Phaser, an analog processor also introduced in 1971; the Instant Flanger, an analog flanger introduced in 1976; the 1910, the company's first Harmonizer brand effects processor, released in 1975; and the 1949, introduced in 1977. The Clockworks Legacy plug-ins are so named as the original products were developed at the Eventide Clockworks facility in New York; the company dropped "Clockworks" from its name when it relocated to its current headquarters in Little Ferry, N.J.

"This is something we've been considering for some time," says Ray Maxwell, CEO of sales & marketing. "Clearly, a number of our customers have moved over to the desktop and have been urging us on in that area. Quite frankly, we were waiting for the right platform, and for the platform to be really mature and ready to



MAXWELL

go. With the release of Digidesign's Pro Tools HD, we felt strongly confident that this was the right platform for us, and that there was sufficient stability, sound quality, and [digital signal processing] resources for us to bring our ample catalog of algorithms to that platform. We're very excited to be working with Digidesign, as leaders in their field, to bring our very best algorithms to that constituency."

A FAITHFUL REPLICATION

Along with the expanding migration from analog recording to the DAW realm has come a corresponding decline in doubts about the sonic integrity of software-based plug-ins vs. their hardware-based progenitors. Similarly, the evolution of DAWs to support high sampling rates, such as Pro Tools HD, has quieted much of the criticism aimed at the perceived

coldness of digital recording. With the Clockworks Legacy plug-ins, Eventide promises a faithful replication of the original processors. "Before those products came," Maxwell says, "there were 'primary colors' that were used in the recording process. We tried to bring a lot of new colors to the palette. It changed the sound of music forever. We intend to take that to the next level now."

ABANDONING HARDWARE?

This is not to suggest that Eventide will phase out hardware, despite an industry slump that has deeply affected many commercial recording facilities and equipment rental companies. "By no means do we intend to abandon the hardware market," Maxwell says. "From the rich group of algorithms that have been on hit records since we opened the doors in 1971, we're able to take that and move it into the plug-in realm. Part of our strategy is to mirror that and cross-pollinate these algorithms to hardware as well. For example, the Clockworks Legacy algorithms will also appear in Orville [Eventide's multichannel, multi-effects processor]."

"We very much believe there is a market for hardware products," Maxwell summarizes, "but we are focusing an enormous amount of energy into the plug-in realm, and we intend to be a very serious player in that market. We have a lot planned for the coming year."

JANUARY 25
2003

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 18, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE/MAXI-SINGLES SALES
TITLE	LOVE YOURSELF Enuff Z'Nuff Primal Scream (Lukh)	LOVE OF MY LIFE (AN ODE TO YIP HOP) Enuff Z'Nuff Featuring Common & B. Black, J. Sadeq Enuff Z'Nuff	19 SOMETHING Mark Wills G. Lindley (Memory)	WORK IT Missy "Misdemeanor" Elliott Timbaland (The Real Baddest/Eazy)	DA DANCER DAW Madonna Madonna, Miriam (Wesley Brax)
RECORDING STUDIO(S)	14 SOUND (Tomball, TX) Enuff Z'Nuff Enuff Z'Nuff Stompa, TX	BLUESLEE (New York, CA) Enuff Z'Nuff (New York, CA) Enuff Z'Nuff Stompa, TX	OCEAN WAY (Hawthorne, NJ) HAWKMAN LABS (Hawthorne, NJ) (Hawthorne, NJ) (Hawthorne, NJ)	MY FAVORITE CITIZEN (Miami, FL) Enuff Z'Nuff (Miami, FL) (Miami, FL)	SAHM WEST (London) Madonna Madonna, Miriam (Wesley Brax)
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'Simpsons' Songs Hit Right Note

Warner Bros. Book A Surprising Hit—Even Before Marketing Push Begins

BY JIM BESSMAN

Now in its 14th season, *The Simpsons* has yielded four full-length albums, numerous books and videos, and countless toys and related merchandise.

Add to that Warner Bros. Publications' newly released *folio The Simpsons Songbook*, featuring 26 original songs from the first 13 seasons, many of which also appear on the two Rhino *Simpsons* soundtrack albums, *Songs in the Key of Springfield* and *Go Simpsonic: With The Simpsons*.



CLAUSEN

The \$18.95 piano/vocal/chords title—which was compiled by series creator Matt Groening and *Simpsons* composer Al Clausen—was released quietly last month, but according to Warner Bros. Publications CEO Fred S. Anton, it is already in a "reprint situation" as a result of surprising strong demand. This will likely increase as marketing efforts tie in with recent *Simpsons* milestones.

"We're launching it in conjunction with the [February Fox-TV broadcast of the] 300th episode of *The Simpsons* and on the heels of the show's first Golden Globe nomination for best comedy series," says Mary Jo Mennella, senior VP/GM at TV/film/music supplier Fox Music Publishing, which worked closely with Clausen and Warner Bros. Publications in *The Simpsons Songbook's* conception.

She notes that the folio also offers new *Simpsons* artwork from Groening's Bongo Comics Group, as well as "authentic arrangements" from Clausen.

"There has been various sheet music in print for many years, but this is the first official *Simpsons* songbook," Mennella says. "Some good things are worth waiting for."

The folio's song highlights include Clausen's Emmy Award-winning "We Put the Spring in Springfield," with lyrics by Kenneth C. Fiedler, and "You're Checkin' In," an Emmy Award-winner from the duo, Danny Elfman's "Theme From the Simpsons" is also present, as are the Bryan Loren-penned 1991 hit "Do the Bartman," Terry Cash-

man's "Talkin' Softball," Beverly and Jeff D'Angelo's "Bagged Me a Homer," and Jeff Martin's "Capitol City," which featured Tony Bennett in the series' first guest singing role. Many of the songs are full-fledged, Broadway-styled, animated musical productions and rank high among favorite moments printed by *The Simpsons*' devoted fan base.

Indeed, Clausen says he assembled the set from fan requests received on his Web site through the years for sheet music to the tunes on the Rhino CDs. "Señor Burns" was very popular," Clausen says, picking out other included fan faves. "Dr. Zaius" keeps coming up. "We Do (The Stoncutters' Song)," and the entire "Shari Bobbins Medley"—everything howls when they hear it."

Best about the book for Clausen, though, is that it presents "very accurate arrangements of the songs as they occur on the show and CDs. We pulled the scores from our files and sent them to [Miami] Florida, where Warner Bros. Publications is based, and they have a staff skilled in reducing the full orchestral scores into three-line [piano/vocal/chords] arrangements, so people who are used to listening to the music on the shows or CDs can sit down and [find that] they match top-to-bottom: I supervised and proofread four drafts of material to make sure all the transcriptions of the chords, symbols, and lyrics were correct."

Mennella expects marketing of *The Simpsons Songbook* to piggyback on the "massive marketing push" behind *The Simpsons* 300th episode, as well as the upcoming National Assn. of Music Merchants music-instrument trade show, and then continue throughout the year in nontraditional markets.

"In addition to normal channels

like music-instrument stores, we're targeting bookstores," Anton confirms. "We believe there's a much wider market than just the amateur musician, and we're working with Fox's marketing department and some of the *Simpsons* licensees to see about wider distribution."

Anton further points to the songbook's availability via the musicnotes.com online sheet-music store. "It has tremendous appeal because of the TV show—and the music is terrific," Anton says. "The show really brings the book to life."

'[The songbook] has tremendous appeal because of the TV show—and the music is terrific. The show brings the book to life.'

—FRED S. ANTON,
WARNER BROS. PUBLICATIONS

Noting *The Simpsons*' popularity in Europe, Anton also senses "global appeal" for the title. "This will rival a good personality songbook," he says, "which is very unusual."

Clausen hopes that response to the songbook will generate second and third volumes "and get all the songs out eventually," he says. "There are that many—though it's hard to realize that we've accumulated this huge library of original stuff—and there's so much to choose from."

Having been up until 3 a.m. scoring a future *Simpsons* installment, Clausen adds, "I'm not even taking into consideration the whole slew of new songs for this season!"



ASCAP Cites Sondheim. Broadway legend Stephen Sondheim was recently honored with the ASCAP Foundation Richard Rodgers Award for lifetime achievement in the American musical theater. Pictured at the presentation at Lincoln Center's Walter Reed Theater in New York are, from left, songwriter Alan Bergman, ASCAP Foundation president Marilyn Bergman, composer and Rodgers' daughter Mary Rodgers, and Sondheim.



by Jim Bessman

Words & Music

SHARP MUSICNOTES: Internet-based sheet-music store Musicnotes celebrated a merry December 2002 by surpassing both 10,000 customer orders and 16,000 digital downloads for the first time. The performance beat the Madison, Wis., company's sales goals by 20%, according to chairman/COO Tim Reiland, who terms current monthly sales now in the "comfortable" six-figure range.

"Musicnotes is three times as big as it was last year," CEO Kathleen Marsh adds. "One of our competitors went under this past year, even though they spent over \$25 million on the digital sheet-music business. But our sales are approaching \$200,000 per month—and we're just getting started. I'm pretty excited about our prospects for the future."

Marsh notes that December sales tripled, continuing a growth trend. The holiday season had a positive impact, but it feels like our business has moved to another level," she continues. "What has been most encouraging about sales over the past few months is that it's been quite broad-based, with no single factor driving sales."

Marsh does point to the late-November introduction of its Macintosh Viewer as a December sales spur. Cited, too, is the increasing online shopping trend. Counting a "tremendous number of new customers in November and December," head of marketing Bill Aicher adds, "What is interesting about our business model is that once customers experience the fun and convenience of our site, they become repeat buyers and also tell their friends and family about musicnotes.com."

Aicher also credits the company's "close watch" on popular music trends for its ability to foresee which songs will hit big as sheet music—and then make them available to customers quickly. A current case in point is its digital-only version of Christina Aguilera's "Beautiful," which easily led December sales on musicnotes.com. The song was arranged and published by Musicnotes through its agreement with Famous Music Publishing, which enables Musicnotes to produce arrangements of songs not currently available in a traditional printed format.

"Close relationships with our publishers, coupled with the technological advantages of our digital sheet music, allow us to release music concurrent with the release of the CD and video version of the song," says Marsh, whose company's catalog encompasses 15,000 digital sheet-music titles, in addition to more than 260,000 traditional music titles, books, CDs, and

videos available through its site via mail-order. The digital sheet music for "Beautiful," Marsh adds, was ready for download prior to the music video—well ahead of its availability through traditional sheet-music suppliers.

But on a flatter-sounding note, Marsh reports a lawsuit filed by Musicnotes against Swanton, VT.-based online sheet music and music-instruction resource stagepass.com for copyright and trademark infringement pertaining to its use of the musicnotes.com domain name. Stagepass, which is an affiliate of Sheet Music Direct—the online print-music Web site owned by Milwaukee-based print-music house Hal Leonard Corp. and its European counterpart, Music Sales Ltd.—intends to contest the suit, according to owner Kevin Sharples.



MARSH

"Music notes and 'music note' are generic terms that have been used forever," says Sharples, who claims that his musicnotes.com domain name was registered before that of Musicnotes.

SHARRELL'S SHIFT: Music industry veteran Jerry Sharrell, who most recently served as director of media relations for Warner/Chappell Music, has been appointed president/CEO of Society of Singers. The Los Angeles-based nonprofit organization, which was established in 1984 by Ginny Mancini, provides scholarships in the vocal arts and offers financial assistance to professional singers.

NEW LIFE FOR BLUEBIRD: Live From the Bluebird Café, the Emmy Award-nominated music-TV series inspired by Nashville's eminent singer/songwriter showcase club, will begin taping its fourth season in February, to air on the Turner South cable network in June. "The show is a great outlet for artists and songwriters to perform their hits for an ever-growing TV audience," producer/call owner Amy Kurland says. "With fewer TV outlets for artists and writers, we hope to fill the hole left when TNN changed formats."



Celebrating 15 Years of Indie Entertainment In Oz

With Music Fans In Mind, Shock Entertainment Group's Co-Founders Created A Business On The Cutting Edge

BY CHRISTIE ELIEZER

MELBOURNE—When the company known today as the Shock Entertainment Group entered the Australian marketplace in February 1988, the alternative music scene was still a garage business. A loose network of college radio stations, indie tour promoters and rock magazines kept fans up to date with the emerging alternative rock, hip-hop and underground dance sounds. But acquiring releases from key international indie labels such as Rough Trade, SST, 4AD, Creation and Beggars Banquet was a problem. Only some 20 indie music stores in the country would order albums from labels abroad, so supplies were minimal and sporadic.

As owners of their own indie stores, Frank Falvo, David Williams and Andrew McGee had known one another for eight years and developed an affinity for each others' business instincts. Williams worked for 12 months at Caroline Records in London, and the experience opened his eyes to the potential of global markets.

The threesome pooled some \$63,000 (AUS\$45,000 at 1988 exchange rates) and set up Shock Records, initially working out of a bedroom in McGee's house. Taking advantage of Australia's 12-hour time difference ahead of Europe, they ordered product on Fridays and had it in their warehouse in Melbourne by Monday. "We made these records available when consumers wanted, and as close to the European release date as possible," recalls Falvo.

From importing international acts, Shock expanded its role to distributing local acts and labels within Australia, then to exporting CDs to the global market and, finally, to signing acts directly to in-house labels such as Shaggie

and Velocity. If there was any resistance from the more established Australian record companies, Williams says they weren't aware of it.

"At the time, we were so under the radar that what we were doing was irrelevant to the major labels," he says. Shock's local acts have included Cosmic Psychos, Bodyjar, Frenzai Rhomb, Josh Abrahams and the Dirty Three.



The company's current roster of 30 is led by crossover metal act Superheist.

"They are a great company run by music buffs who are decent people," says Roger Grierson, chairman of Festival Mushroom Records, the veteran Australian independent music company. "They came along at a time when Australian music and decent independent music enjoyed an upswing, and they contributed enthusiastically and constructively to that scenario. They give a lot of people an opportunity to prove themselves [in Australia] via a distribution arrangement."



Certainly, Shock's overseas partners must have been pleased with the way Australia often became one of their best-selling markets per capita and how their acts achieved some of their highest chart positions Down Under.

Recent international artists who have benefited in Australia from their relationship with Shock have included Craig David, Basement Jaxx, Pennywise, Thieving Corporation and French house posters Grand Popo Football Club.

"Shock lifted the bar on how independents operated, successfully working at breaking mainstream radio and retailers who previously did not acknowledge the smaller labels," says Sebastian Chase, managing director of indie label Phantom Records and the MGM indie distribution company.

Now in its 15th year, Shock has proclaimed its expanded vision by adopting the new name of Shock Entertainment. The company remains a market force with mainstream hits from its dance and pop repertoire, distributing 40 Aussie labels and more than 200 global imprints.

Yet, in 2002, Shock also reactivated its role as an indie distributor by setting up a new production-and-distribution division. Shock has a policy of actively working the niche market to avoid relying on hits for survival. Last November, it entered the classical market by distributing 15 titles that indie label CME Beaver licensed from Naxos Music in the U.K. It has entered the DVD and Internet-fulfillment sectors and is even looking at business possibilities in TV and films. ■

The latest news from Shock is available at www.shock.com.au

It is significant that the three original directors of Shock Records—David Williams, Frank Falvo and Andrew McGee—each started out running independent music stores. It gave them the street smarts and ear for trends that has paid off handsomely for the company.

Williams, now chairman, Falvo, now executive director, and CEO Charles Caldas, who joined Shock a year after his two partners launched the company, each come from a background of playing in bands and working in music retail. They see their business through the eyes of a 16-year-old consumer yet run a tight ship. They have to, as Shock is totally self-funded, and cash flow and company growth are always interrelated.

Where do you see the Shock Group's major growth in the next few years?

Williams: The last couple of years have seen us focus on the one-stop business. Currently, a lot of effort is going into the DVD division, Kaleidoscope, which we expect to see much growth from. We are looking at new ways to diversify the group. We don't regard us as Shock Music Group any more, but the Shock Entertainment Group.

Falvo: The record division is still the major part of Shock at the moment, and there is always potential for growth there. Same with the export company.

Where do you see potential growth in the record division?

Caldas: Initially, we were perceived as just an indie hip, cool label. Then we started having dance and pop hits, and overseas labels who might not have seen us as an

option in Australia started knocking on the door. Our long-term partners like Beggars, Koch and Epitaph have also grown from small operations. The better we've



Q&A With David Williams, Frank Falvo and Charles Caldas

How Three Guys Went From Working At Indie Record Shops To Building One Of Australia's Most Influential Music Companies

BY CHRISTIE ELIEZER



become, the better our product has been. We're representing most of the premier labels in the world. I can see that, with the rationalization going on at major labels, a lot of [product] is falling through the cracks, and that merely strengthens the independent sector. In America, bands that sell a million records are getting dropped, and new labels are starting to accommodate them.

is your new production-and-distribution (P&D) division an attempt to tap into that?

Caldas: The P&D division is a strictly Australian operation. It's going back to our roots, when Shock would distribute every decent Australian label. That part of the business fell away for various reasons. But now we have strong indie labels like [David Vodka's] Rubber Records and [Sony Music Australia's alt-rock band] Jebediah's label Redline, which are self-sufficient entities that needed a strong distributor and strategic partner. Shock has the market power to deliver them top-line sales when necessary and allow them to develop new music.

Do you think the Shock setup is a unique one?

Falvo: In the '90s, there were 20 independent labels around the world who were distributing Epitaph and who had huge success with the Offspring's *Smash*. Of those, only Shock and Play It Again Sam used that opportunity to grow. We're not sure where the other 18 are today. We at Shock might make mistakes, but we apply ourselves to try new things.

Was that Offspring album the major turning point for Shock?

Caldas: It was one of the turning points. Until then, selling 5,000 units was an achievement for us. *Honey Steel Gold* by Ed Kuepper, whom we distributed for Hot,

Continued on page 62

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Key International Partners

Shock Entertainment has developed its business through the power of relationships with like-minded companies around the world. Here is a look at some of them.

THE BEGGARS GROUP

www.beggars.com

Martin Mills, chairman

This veteran U.K. alternative-music group is one of Shock's original partners.

BURNING HEART RECORDS

www.burningheart.com

Peter Alqvist, managing director and head of A&R

Sweden's Burning Heart has licensed The Hives and Melincoln to Shock. Australia is the first market where Melincoln achieved gold certification.

CENTRAL STATION RECORDS

www.centralstationrecords.com

Giuseppe Palumbo, managing director;

Morgan Williams, GM

The relationship with Australia's Central Station goes back 14 years and has brought Shock a series of No. 1 hits with the Venga Boys, Eiffel 65 and DJ Sammy. The 17 volumes of the *Wild FM* series has sold a total of 1.5 million units.

EDEL RECORDS

www.edel.com

Michael Haentjes, CEO

Among the chart-toppers edel has provided to Shock are Jennifer Paige's "Crush" and Scooter's "Logical Song," both selling more than 100,000 units.

EPITAPH RECORDS

www.epitaph.com

Andy Kaulkin, president;

Dave Hansen, GM

Shock's licensing deal with Epitaph for the first Offspring album (*Smash*) was a turning point for the company, while releases from Pennywise, Tom Waits and Rancid have also provided strong sales.



FLUTE/REACT

www.fluteworldwide.co.uk; www.react-music.co.uk

Duncan Peel, managing director

This U.K. dance-compilation label provided Shock with a strong lead in the local dance market and strong sales through its *Head Candy* and *Master Cut* series.

KOCH ENTERTAINMENT

www.kochentertainment.com

Michael Koch, president;

Bob Frank, CEO

This partnership has



Continued on page 64

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Q&A

Continued from page 58

went top 20. But that Offspring record sold 450,000 units in Australia. So, certainly, it was a turning point in terms of learning how to sell volumes. After the No. 1 with the Offspring, we also went to No. 1 with Nikki French's "Total Eclipse of the Heart" and Hocus Pocus' "Here's Johnny"; at one point, we had them at No. 1 and No. 2 on the ARIA chart. But we were lucky that we had the dance explosion right after. So the four-year period after that was strong growth for Shock, where we had hits with a whole bunch of dance releases.

Was Shock ready for that kind of success?

Falvo: No! But we had the attitude of always looking for the next [project], so we could move quickly. We're still consumers, and we use that mindset as our philosophy.



Caldas: Our role in this market is to keep introducing new music. We don't have the Led Zepplin back catalog to rely on. We've always been about acquiring new labels and finding new acts; we've never lost that part of the business. That's why independent labels are in a more favorable position to take advantage of the new delivery of music. They are not involved in this huge bureaucratic wrangle.

Williams: You need to be pro-active and think of new ways to move ahead. But much of the music industry seems to be reacting to what's happening around it. The good thing about us being a private company is that we can get on with doing new things, rather than chewing over the numbers. I'll give you an example: When we started to pick up blues and roots labels, the plan was that each release would shift 500 units, and together they would add up to a substantial volume. Now we find that each of those releases is shifting about 5,000 units.

You almost got Nirvana for Australia, didn't you?

Falvo: Charles had an [import] copy of "Smells Like Teen Spirit." We rang up BMG [which distributed Geffen at the time] and asked if we could sub-license the *Nevermind* album. BMG would have agreed but their deal with Geffen was they could not sub-license. Who knows what would have happened there?

When and why did Shock decide to join the mainstream?

Caldas: There was never any conscious decision like that. The market came to us as the product got better. Our relationship with [major, commercial] radio is very good now, but it only developed over the past few years.

How is an independent company immune to what's happening in the global music market?

Caldas: We've found that consumers who are into niche music, regardless of style, have a high level of artist loyalty. The issue of downloading doesn't seem to be prevalent with them.

Continued on page 64

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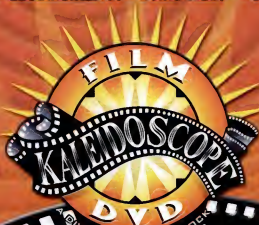
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INTERNATIONAL PARTNERS

Continued from page 69

brought platinum status for *Pokemon* and *Harry the Handster*, gold for the *ITWV* soundtrack, and clubland success for releases through its hip-hop imprint, In the Paint.

MATTEL AUSTRALIA

www.mattel.com

Julie Kearns, GM of licensing

The three volumes from the *Barbie* compilation CD series have sold 250,000 units in Australia and New Zealand and proved to be strong export titles to South Africa and Canada.



ROUNDER RECORDS

www.rounder.com

Paul Foley, GM

Rounder expanded Shock's roots repertoire with artists such as Alison Krauss, who is a steady seller.

WORLD WRESTLING ENTERTAINMENT U.S.

www.wwe.com

Roger Marment, executive VP, international business development



WWE's 30 video titles have not only proven to be steady sellers—*Global Warming Melbourne*, shot in Australia, shipped gold at 15,000 units—but have also provided Shock with a strong entry into the DVD market.

Other important Shock partners include **Ace Records** (re-

issues), **Alligator** (blues), **Century Media** (metal), **Fat Wreck Chord** (punk), **Global Underground** (dance), **Imusie** (alternative), **One Little Indian** (contemporary), **Redline** (alternative rock/DVD), **Ritz**, **Death Row** (hip-hop) and **Union Square**.



David Frank
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Q&A

Continued from page 62

Williams: In the last 15 years, the music industry has had good times and bad times. But Shock has never had bad times because we have been growing into the industry. So we were either growing as part of the industry's growth or eating into other people's margins. But, in the position we are now with a lot of hit records, yes, when the industry suffers, we do notice it more than we have in the past. But we have been growing nevertheless.

When Shock set up a Web site in Australia, were you the first?

Caldas: Certainly the first to offer MP3s to download—singles by Frenzal Shambh and Bodyjar, before they became commercially available. We realized earlier on that we needed a Web site. Information and availability of niche titles like bluegrass had limited outlets, so the thinking was [that] an active Web site would generate business. We still see the site as more of a promotional tool than a money-making device. But the fulfillment company grew out of it.

Williams: Other labels have huge amounts of money at fulfillment. We've deliberately kept our small and let it develop as it pays for itself.

How many lines has the DVD division Kaleidoscope got?

Williams: It's 300 at the moment. In two years, it will be over 1,000. That's how fast it's growing. DVD is a new market for Australia, so it's pretty much level playing field, and the opportunities are huge. When we started Kaleidoscope in 2001, we aimed at making AU\$1 million [Australian] in the first year. Instead, Judy [GM of Kaleidoscope] turned over AU\$6 million. We expect to do AU\$10 million in the second year. DVD itself is opening up possible new businesses for us. Some of these suppliers—whether it's wrestling titles from America or children's releases from Japan—make toys to sell the DVDs, and in turn, create TV shows to sell the toys. Merchandising is something we're considering as a result. We moved into T-shirts and apparel five years ago but shut it down, deciding to refocus on music and revisit it in the future. That's a byproduct of our move into DVD.

What's your share in the DVD market?

Williams: There is no way for anyone in the Australian market to gauge their market-share. Besides, Kaleidoscope is growing so quickly that market share estimates are irrelevant. Fifteen years ago, we were never hung up about Shock Records' market share, because we were growing so fast, it didn't worry us.

What does Shock offer its international partners that majors can't?

Caldas: We move faster. There is the knowledge base because we have people working here who are utterly passionate and informed about their music and the labels. In terms of marketing, we know how to find the right niche. We show great responsibility to our partner labels and their artists. And we have people in the company whose only job is to liaise with our international partners.

Williams: We decide what our priorities are, it's not decided overseas. We don't have to rely on a huge release [to produce] the turnover, and which will take our attention away. We could have six to 10 priorities at any one time and work them effectively. ■



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Best wishes
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Premios Amigos Face Legal Action Virgin Records Spain Alleges Unfair Treatment At Awards

BY HOWELL LLEWELLYN

MADRID—Virgin Records Spain is threatening to go to court to challenge the result of the annual Spanish record industry's Premios Amigo Awards—announced Jan. 13 at a sinner Madrid event—following an error that saw their offered candidates excluded from the voting list.

What is understood to be a secretarial error at Premios Amigo organizer/labels body/International Federation of the Phonographic Industry affiliate AFYVE resulted in Virgin's candidate list not being forwarded to the Premios Amigo voting panel of more than 1,000 music industry and media professionals. Virgin managing director Lydia Fernández claims the incident is a case of "discrimination and unequal treatment" and insists the company's lawyers will go to the courts in an attempt to have the results declared null and void. On the evening of the awards, Virgin issued a statement saying, "This Premios Amigo is distorted, and Virgin demands the suspension of the presentation of the awards and the annulment of the voting."

Fernández claims at least two of her artists had good chances of winning—pop-rock group Amaral, which she says was Spain's second-biggest selling act in 2002, and flamenco singer José Mercé.

The morning after the event, AFYVE president Carlos Grande confirmed that there had been "an omission." But he declines to comment further on what he says is "an internal matter that must be resolved internally."

Fernández says Virgin, an AFYVE member, spent three days prior to the awards urging AFYVE to suspend the event. But she says, "I did not receive a positive response. They said it was not their fault—but it was their fault, and I have an e-mail [from Grande] confirming that an error was made. My artists were excluded from the voting, and that cannot be allowed to happen. It is inconceivable; it means the voting was not legal."

The Virgin situation is the latest episode in a troubled career of Premios Amigo history. The Jan. 13 event—the sixth annual awards presentation—had already been moved from its original scheduled date of Nov. 18, 2002. AFYVE announced in late July 2002 that it was canceling the gala ceremony on that date in protest of the rampant piracy affecting Spain (*Billboard*, Aug. 10, 2002). An alternative low-key event was rescheduled. Unlike the usual, star-studded, lengthy televised gala, this year's event was a sober 70-minute affair, with no live performances and a small, 150-member invited audience sipping mineral water as the winning names were read out and the winners collected their awards.

According to Grande, "The [Spanish] music industry is going through the worst moment in its history, thanks to continuous theft on a massive scale, which is causing authentic anguish. We felt this was the best way to honor the winners, without dinner jackets, champagne, or celebration."

Singer Alex Ubago and Colombian vocalist/guitarist Juanes dominated the awards event, collecting three awards each. Ubago, 21, was an unknown 15 months ago, but his debut *DRO/East West* album, *Qué Pides Tú?* (What Are You Asking For?), has shipped since

nearly 800,000 units in Spain in the year since its release. He won awards for best album, best male soloist, and best new Spanish artist. Polydor/Universal artist Juanes won in the Latin solo artist and new Latin artist categories, and his *Un Día Normal* (A Normal Day) was named best Latin album.

Worldwide hit "Aserejé/The Ketchup Song" brought two awards for Columbia's Las Ketchup for best new Spanish group and best new Spanish artist. Bruce Springsteen was also a double winner for best international artist and best international album (*The Rising*, Columbia).

Australian Acts Cash In On Teen-TV Exposure

BY CHRISTIE ELIZIER

MELBOURNE, Australia—In recent years, some of Australia's biggest-selling pop acts—notably Kylie Minogue, Natalie Imbruglia, and Holly Valance—have come to music from TV-acting backgrounds. But in a new turnaround, a number of Aussie music acts are using youth-oriented TV dramas to widen their brand appeal.

Most successful is Epic's 17-year-old teenage pianist/singer-songwriter Delta Goodrem, whose single "Born to Try" on Epic topped the Australian Record Industry Assn. chart in early December 2002. Part of its initial appeal was that during six episodes of the Ten Network's daily soap *Neighbours*, an average of 1.2 million viewers watched her character, Nina Tucker, write, dance, and perform the song. But unlike previous actors like Minogue, who turned to music after achieving fame in *Neighbours*, Goodrem was working on her debut album for Epic before she was approached to appear in the soap as a shy, nervous schoolgirl with a rare singing talent. Goodrem continues to appear in the TV show while finishing her debut album.

Following the song's October 2002 unveiling on the TV show, "anticipation for the single release went through the roof," says Goodrem's Sydney-based manager, Glenn Wheatley of Talentworks. Backed by heavy radio play, the track shipped gold (35,000 units) out of the box; current shipments stand at 100,000 units. (Platinum status is 70,000.) The six episodes of *Neighbours* were screened in early January in the U.K., where the show has an average of 8.3 million daily viewers, prepping the single's Feb. 10 British release.

Execs here agree that while TV producers are

increasingly interested in using exclusive tracks to cross-promote their shows to the 18 to 35 demographic, the act and show must complement each other. Ian James, managing director of Melbourne-based independent publisher Mushroom Music, says, "This demographic will turn off quickly if they think a pop act is artificial."

James also notes that, while record labels often see placement of a track on a popular soap as free promotion, publishers are keen to push broadcasters to obtain the best synchronization fees for their writer. "TV is an extremely healthy part of our income," James says. He adds that the key to successful negotiation in such situations is "maintaining the balance between the value of music to the copyright owners and to the TV station."

Historically, Mushroom Music—owned by industry veteran Michael Gudinski—has been most effective in placing songs on Australian TV series. Its 1981 placement of Angry Anderson's "Suddenly" during a wedding scene on *Neighbours* turned it into a top five hit in Australia and the U.K. More recently, ABC Music-signed act Butterfly Nine placed its song "Another Perfect Day" (published by Mushroom Music) in a bar during an

episode of the Ten Network's youth-oriented TV drama *The Secret Life of Us*, which aired September 2002 in Australia. ABC managing director Clive Hodson confirms, "There was a lot more interest from radio in the week after that."

Major labels are also aware of the sales potential of such exposure. Warner Music alt-rock band Magic Dirt will shortly be seen by around 1.8 million Australian viewers of *The Secret Life of Us* performing a new song, "Watch Out Boys," ahead of the act's latest (fourth) album release, Warner CM of A&R Dana Hennessy says. "It is a perfect setup for the album, which we'll release around June." The episode airs in June in the U.K., where the act has toured in the past.

Previously, alt-rock acts and their audiences were openly cynical of such TV tie-ups, but Hennessy insists, "Magic Dirt don't have a problem with it. They want to expand their audience, and the scene, set in a club in Melbourne, is a perfect fit for what they do."

Gudinski also enjoyed success in 2002 with gold-shipping compilation albums featuring a mixture of new and previously released tracks that have aired on Seven Network's soap *Home and Away* and in *The Secret Life of Us*. Two albums of material from the latter have now been released; all three were issued by Gudinski's Warner Music-distributed label, Liberation Music.

"We've always been at the forefront of this act," Gudinski says. "But we've changed the horizon by putting on these [latest] compilations one-off special tracks [that] you won't hear anywhere else."



afyve



WHEATLEY



JAMES

German Authors' Body GEMA Hits 100

BY WOLFGANG SPHR

BERLIN—This year's MIDEM trade fair in Cannes (Jan. 19-Jan. 23) sees the launch of the 100th-anniversary celebrations of German authors' rights society GEMA.

GEMA president/Chief executive Reinhold Kreile is celebrating the society's anniversary celebrations, beginning at MIDEM Jan. 21—the event designated "German Day"—highlighting "the crucial contribution which GEMA has played in protecting music copyrights and in promoting the development of music culture in Germany and the rest of Europe." The MIDEM activities—including a presentation to international delegates and a reception honoring Kreile hosted by the mayor of Cannes—precede the centenary of GEMA's anniversary, a celebratory concert May 2 at Berlin's Konzerthaus am Gendarmenmarkt. That event, in front of several hundred invited guests from the political, business, and cultural spheres, will open with a speech by German federal president Johannes Rau.

GEMA, which formed Jan. 14, 1903, was the first authors' rights soci-

ety in Germany to be formed as a legal and financial entity; composer Richard Strauss was instrumental in its launch. Today, it has some 60,000 members, including composers, lyricists, and music publishers. According to Kreile, GEMA is now "facing up to the diverse challenges of the 21st century to make sure that it remains a vital part of music culture in Germany and Europe over the next 100 years."

An official statement from Rau, issued in Berlin to mark the anniversary, praised GEMA's achievements. It said, "Creativity is vital for our society and transcends national borders. It is important for artists to be backed by an organization capable of protecting their legitimate interests. GEMA makes a key contribution to music culture both inside Germany and internationally."

For its part, Kreile is urging the federal government to immediately ratify the European Union Copyright Directive into German law. Only two of the 15 EU member states (Greece and Denmark) ratified the Copyright Directive by the Dec. 22, 2002, deadline (*Billboard*, Jan. 18).



JAPAN			UNITED KINGDOM			GERMANY			FRANCE		
LAST WEEK		WEEKS ON CHART	LAST WEEK		WEEKS ON CHART	LAST WEEK		WEEKS ON CHART	LAST WEEK		WEEKS ON CHART
SINGLES			SINGLES			SINGLES			SINGLES		
3	CHILYO NO HOGHI CHILYO NO HOGHI (MUSIC COMMUNICATIONS)	1	1	SOUND OF THE UNDERGROUND SOUND OF THE UNDERGROUND (MUSIC COMMUNICATIONS)	1	1	WE HAVE A DREAM WE HAVE A DREAM (MUSIC COMMUNICATIONS)	1	1	PARIS LATINO PARIS LATINO (MUSIC COMMUNICATIONS)	1
NEW	1 UNTILLED 4 BALLADS UNTILLED 4 BALLADS (AVEX TRAX)	2	2	DANGER! HIGH VOLTAGE DANGER! HIGH VOLTAGE (MUSIC COMMUNICATIONS)	2	2	LOSE YOURSELF LOSE YOURSELF (MUSIC COMMUNICATIONS)	2	2	ASERE JE THIEF ASERE JE THIEF (MUSIC COMMUNICATIONS)	2
NEW	2 KICK TIDE KICK TIDE (MUSIC COMMUNICATIONS)	3	3	LOSE YOURSELF LOSE YOURSELF (MUSIC COMMUNICATIONS)	3	3	DER STEUERBOSS (LAS KANZLERN) DER STEUERBOSS (LAS KANZLERN) (MUSIC COMMUNICATIONS)	3	3	ALL THE THINGS SHE SAID ALL THE THINGS SHE SAID (MUSIC COMMUNICATIONS)	3
NEW	3 HAJIMA BI NO AZU HAJIMA BI NO AZU (MUSIC COMMUNICATIONS)	4	4	IF YOU'RE NOT THE ONE IF YOU'RE NOT THE ONE (MUSIC COMMUNICATIONS)	4	4	DE LOUD DE LOUD (MUSIC COMMUNICATIONS)	4	4	JAMNAT JAMNAT (MUSIC COMMUNICATIONS)	4
NEW	4 MAD MOUSHI MAD MOUSHI (MUSIC COMMUNICATIONS)	5	5	THE WAY (PLU) (MUSIC COMMUNICATIONS)	5	5	TOUCH BACK (BEWARE OF THE BOY) TOUCH BACK (BEWARE OF THE BOY) (MUSIC COMMUNICATIONS)	5	5	JOHNAT JOHNAT (MUSIC COMMUNICATIONS)	5
NEW	5 KICK TIDE KICK TIDE (MUSIC COMMUNICATIONS)	6	6	THE CHERRY SONGS (TOUCH MY BUM) THE CHERRY SONGS (TOUCH MY BUM) (MUSIC COMMUNICATIONS)	6	6	ASERE WILLIAMS ASERE WILLIAMS (MUSIC COMMUNICATIONS)	6	6	JOHNAT JOHNAT (MUSIC COMMUNICATIONS)	6
NEW	6 KICK TIDE KICK TIDE (MUSIC COMMUNICATIONS)	7	7	IF YOU'RE NOT THE ONE IF YOU'RE NOT THE ONE (MUSIC COMMUNICATIONS)	7	7	ASERE WILLIAMS ASERE WILLIAMS (MUSIC COMMUNICATIONS)	7	7	JOHNAT JOHNAT (MUSIC COMMUNICATIONS)	7
NEW	7 KICK TIDE KICK TIDE (MUSIC COMMUNICATIONS)	8	8	IF YOU'RE NOT THE ONE IF YOU'RE NOT THE ONE (MUSIC COMMUNICATIONS)	8	8	ASERE WILLIAMS ASERE WILLIAMS (MUSIC COMMUNICATIONS)	8	8	JOHNAT JOHNAT (MUSIC COMMUNICATIONS)	8
NEW	8 KICK TIDE KICK TIDE (MUSIC COMMUNICATIONS)	9	9	IF YOU'RE NOT THE ONE IF YOU'RE NOT THE ONE (MUSIC COMMUNICATIONS)	9	9	ASERE WILLIAMS ASERE WILLIAMS (MUSIC COMMUNICATIONS)	9	9	JOHNAT JOHNAT (MUSIC COMMUNICATIONS)	9
NEW	9 KICK TIDE KICK TIDE (MUSIC COMMUNICATIONS)	10	10	IF YOU'RE NOT THE ONE IF YOU'RE NOT THE ONE (MUSIC COMMUNICATIONS)	10	10	ASERE WILLIAMS ASERE WILLIAMS (MUSIC COMMUNICATIONS)	10	10	JOHNAT JOHNAT (MUSIC COMMUNICATIONS)	10
NEW	10 KICK TIDE KICK TIDE (MUSIC COMMUNICATIONS)	11	11	IF YOU'RE NOT THE ONE IF YOU'RE NOT THE ONE (MUSIC COMMUNICATIONS)	11	11	ASERE WILLIAMS ASERE WILLIAMS (MUSIC COMMUNICATIONS)	11	11	JOHNAT JOHNAT (MUSIC COMMUNICATIONS)	11
NEW	11 KICK TIDE KICK TIDE (MUSIC COMMUNICATIONS)	12	12	IF YOU'RE NOT THE ONE IF YOU'RE NOT THE ONE (MUSIC COMMUNICATIONS)	12	12	ASERE WILLIAMS ASERE WILLIAMS (MUSIC COMMUNICATIONS)	12	12	JOHNAT JOHNAT (MUSIC COMMUNICATIONS)	12
NEW	12 KICK TIDE KICK TIDE (MUSIC COMMUNICATIONS)	13	13	IF YOU'RE NOT THE ONE IF YOU'RE NOT THE ONE (MUSIC COMMUNICATIONS)	13	13	ASERE WILLIAMS ASERE WILLIAMS (MUSIC COMMUNICATIONS)	13	13	JOHNAT JOHNAT (MUSIC COMMUNICATIONS)	13
NEW	13 KICK TIDE KICK TIDE (MUSIC COMMUNICATIONS)	14	14	IF YOU'RE NOT THE ONE IF YOU'RE NOT THE ONE (MUSIC COMMUNICATIONS)	14	14	ASERE WILLIAMS ASERE WILLIAMS (MUSIC COMMUNICATIONS)	14	14	JOHNAT JOHNAT (MUSIC COMMUNICATIONS)	14
NEW	14 KICK TIDE KICK TIDE (MUSIC COMMUNICATIONS)	15	15	IF YOU'RE NOT THE ONE IF YOU'RE NOT THE ONE (MUSIC COMMUNICATIONS)	15	15	ASERE WILLIAMS ASERE WILLIAMS (MUSIC COMMUNICATIONS)	15	15	JOHNAT JOHNAT (MUSIC COMMUNICATIONS)	15
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NEW	17 KICK TIDE KICK TIDE (MUSIC COMMUNICATIONS)	18	18	IF YOU'RE NOT THE ONE IF YOU'RE NOT THE ONE (MUSIC COMMUNICATIONS)	18	18	ASERE WILLIAMS ASERE WILLIAMS (MUSIC COMMUNICATIONS)	18	18	JOHNAT JOHNAT (MUSIC COMMUNICATIONS)	18
NEW	18 KICK TIDE KICK TIDE (MUSIC COMMUNICATIONS)	19	19	IF YOU'RE NOT THE ONE IF YOU'RE NOT THE ONE (MUSIC COMMUNICATIONS)	19	19	ASERE WILLIAMS ASERE WILLIAMS (MUSIC COMMUNICATIONS)	19	19	JOHNAT JOHNAT (MUSIC COMMUNICATIONS)	19
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Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

ARTIST

WEEK 1

WEEK 2

WEEK 3

WEEK 4

WEEK 5

WEEK 6

WEEK 7

WEEK 8

WEEK 9

WEEK 10

WEEK 11

WEEK 12

WEEK 13

WEEK 14

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WEEK 283

Fearing's 'Walk' Going To Europe, U.S.

Rounder Disc Documents Travels, Observations Of Vancouver-Born Songwriter

BY LARRY LeBLANC

TORONTO—A 15-year veteran of Canada's folk club and festival circuit, songwriter/guitarist Stephen Fearing is an artist continually seeking to develop the boundaries of his craft.

"It's taken me years to get to that place where the art of writing songs is really fascinating to me," Fearing says. "It's like a game of chess. This record was written quite quickly, which was exciting. It sounds more playful than anything I've done before."

That's How I Walk, Fearing's sixth solo album, was initially issued March 12, 2002, in Canada only by his long-time label there, True North Records, and distributed by Universal Music Canada. Now, however, it is enjoying a wider release in the U.S. and Europe, appearing Jan. 28 in both territories on Rounder Group's Philo Records imprint. The album, according to True North president Bernie Finkelstein, has sold 7,000 units in Canada.

The key to the 14-track album lies in Fearing's regular touring across North America, coupled with his musical influences. On the album, Fearing and the Rodeo Kings. The trio, completed by guitarist/producer Colin Linden and singer/songwriter Tom Wilson, has released two critically acclaimed, richly textured roots albums in Canada on True North: *High on Harkin* (1996) and the double-album *Kings of Love* (1999).

"This album is very much a product of Stephen's association with Tom and Colin," notes Finkelstein, who is Fearing's manager and also handles Blackie & the Rodeo Kings and Canadian folk icon Bruce Cockburn. "Stephen has made wonderful albums previously, but they have been more in the tradition of great singer/songwriters—this album is more in the tradition of being 'music.' He wouldn't have done this record a few years ago."

Fearing agrees, calling the effect of working with his fellow Rodeo Kings as part of a band for the first time "quite profound. At this point in my life, I have traveled and seen a lot, and I figure I do have a read somewhat on the human condition, so why not write about it?"

Rounder Records GM Paul Foley says he was excited about the album, "its great music. We serviced the album in the U.S. to triple-A radio and to our folk list at the beginning of 2003. Stephen has an extensive U.S. tour coming up, which includes a showcase in Nashville on Feb. 6. He's on the road until the end of April. He's been touring the U.S. since he moved down here. He will report to Lazarus. UMI's A&R and marketing department was previously headed by Vinay Sapru, who recently left the company."

The Indian market is dominated by sales of Bollywood film soundtrack albums, although the last year has seen a marked downturn in the fortunes of the domestic film industry, with a knock-on effect on soundtrack sales. One of Universal's high-profile soundtrack acquisitions this



FEARING

past two years that traveling between gigs late at night suited his songwriting and influenced his album. "Car writing should be right up there with every other songwriting technique," he says. "You put a pad of paper beside you in the passenger seat, and your subconscious comes through."

Fearing has moved around for much of his life. Vancouver-born, he lived in Dublin from 1969 to 1981, after his parents divorced and his mother remarried. That was followed by two years in Minneapolis and a brief period in British Columbia, before settling in Vancouver. Today, he lives in Toronto.

Co-produced by Fearing and Linden, the album was recorded in Toron-

to and Nashville. It features musical backing by Linden and Wilson, plus several musicians who have participated on Rodeo Kings sessions, including John Dymond on bass, Gary Craig on drums, and keyboardists Richard Bell and Janice Powers. Backup vocals are provided by Shawn Colvin, Jonelle Mosser, and Joy Lynn White.

"Stephen always comes in the studio with a real strong songs and with an idea that he's going to do something he's never done before," says Linden, who has produced Cockburn and Lucinda Williams and performed the same task for Fearing's fourth album, *Industrial Lullaby* (1996). This time, he says, "we wanted to make a record that had more of a classic sound, like Frank Sinatra's Capitol records and Roy Orbison's Monument side."

Industrial Lullaby was Fearing's first album to feature co-written songs, an approach he has since continued. Co-writers on *That's How I Walk* include Brian den Hertog, Colin Cripps, Ian Thornley, and Tom Wilson. "I wrote *Industrial Lullaby*, I came to the studio with songs that I had written, but I hadn't before," Fearing recalls. "I began to observe and capture things in words and music. This new record is more of that."

New Marketing Structure At Universal Music India

BY NYAY BHUSHAN

NEW DELHI, India—Universal Music India (UMI) has entered the new year with a new-look marketing team in place, in hopes of boosting the company's fortunes in a market that is currently ravaged by piracy and where the whole entertainment sector is suffering a downturn.

As 2002 drew to a close, a string of marketing appointments were announced at UMI. According to managing director Vijay Lazarus, the new appointments come at a time when the company is aiming to create a degree of marketing autonomy for each of Universal's main music divisions.

Kulmeet Makkar joins Mumbai-based UMI in the new position of senior VP of A&R, film/frontline, and exports. Makkar was previously at India's oldest record company, Mumbai-based Saregama India, where he also worked in charge of film department. He will report to Lazarus. UMI's A&R and marketing department was previously headed by Vinay Sapru, who recently left the company.

The Indian market is dominated by sales of Bollywood film soundtrack albums, although the last year has seen a marked downturn in the fortunes of the domestic film industry, with a knock-on effect on soundtrack sales. One of Universal's high-profile soundtrack acquisitions this

year was for the film *Dandas*. "Given the current scenario [where most films are flopping], *Dandas* was a flop for us," Lazarus claims, although he declines to provide any sales figures.

UMI has also appointed Ashish Chakravorty as VP of strategic marketing, reporting to Lazarus. Chakravorty, previously senior VP of music for Sony Music India's independent label Zee Records, will handle both international and domestic catalog material.

Rajat Kakar has joined as senior VP of sales and marketing services, replacing Hargovind Bohra. Kakar, who also reports to Lazarus, was previously sales director at Mumbai-based Sony Music India.

Shivaji Gupta is promoted to VP of A&R, non-film; a former marketing manager, Gupta will handle A&R and marketing responsibilities for all non-film domestic repertoire. He also reports to Lazarus.

Lazarus says that in the restructured operation, "the various divisions that handle film, non-film, and international repertoire will create [their own] marketing plans to achieve their goals. At the same time, our catalog is also being taken care of, so that those sales [can] reach their optimum potential. Licensing will also play an important role."

NEWS LINE...



With four nominations each, U.K. garage star Ms. Dynamite and hip-hop act the Streets are the leading acts on the short-list for the Brit Awards 2003, due to be held Feb. 20 at London venue Earls Court. Ms. Dynamite is named in the female solo artist, British urban act, and British breakthrough artist categories; her Mercury Music Prize-winning album, *A Little Deeper* (Polydor), is nominated for best British album. The Streets, alias artist Mike Skinner, are up for best British male, urban artist, and breakthrough artist, and the act's *Original Prime Material* (Lockett Ov Warner) is up for best album. Norah Jones, Gareth Gates, Will Young, Pink, and Sugababes have three nominations apiece. The awards ceremony will be televised "live" Feb. 20 on national commercial channel ITV1, some two hours after the actual event.

LARS BRANDE

Universal Music Spain has restructured its pop divisions, phasing out its former Mercury and Polydor arms. Although the labels remain as Universal imprints, all releases previously handled through the separate Mercury and Polydor structures will now be dealt with as appropriate by new divisions handling local or international repertoire. José Luis de la Peña, formerly director of Mercury, will head the local division, also handling all Latin product; former director of Polydor Alicia Arauz will be responsible for marketing overseas repertoire from Universal Music International's various labels. Both report to Universal Music Latin America/Berlin Peninsula chairman Jesús López.

HOWELL LLEWELYN

The Gee and Sheila Dugdale memorial gathering, scheduled for Jan. 31 at London's Abbey Road Studios, will also be the official unveiling of the Gus Dugdale Recording Arts Foundation, primarily an educational trust dedicated to teaching recording techniques, at Reading College in England. Former Elton John producer Dugdale and his wife, Sheila, died July 2002 in a car crash. A Gus Dugdale studio has already been established at Reading College, west of London, using a console and other equipment that previously belonged to the producer.

TOM FERGUSON

Warner Music Malaysia has signed local award-winning R&B diva Ning Baizura to a two-year contract. Originally signed to Sony Music Malaysia, Baizura's first two albums won best album of the year honors in 1993 and 1994 at the annual AIM Awards. She was also named best new artist in 1993. Baizura's album reportedly recorded four albums for BMG Malaysia before releasing an English-language album for Japanese label ANIS in 2001. Her Warner debut album streets Feb. 13.

STEVEN PATRICK

Veteran Australian country performer John Williamson will take over as chair of the Country Music Assn. of Australia (CMAA) Jan. 22. Williamson, who has released some 29 albums during a 30-year musical career, was a founding member of the CMAA in 1992 and is a former vice chairman of the body, which organizes the Toyota Golden Guitar Awards annually in Australia's "home of country music" and CMAA headquarters of Tamworth, New South Wales. Williamson replaces Jay McKean, who stepped down after 18 months.

CHRISTIE EITNER



Hans Ebert has been promoted to the newly created role of executive director at EMI Recorded Music Southeast Asia in Hong Kong. Formerly advisor to EMI's Southeast Asia chairman/CEO Norman Cheng, Ebert tells *Billboard*, "I'll be in charge of all aspects of marketing, with the VP of international marketing and strategic music marketing reporting directly to me. Local offices will go through the regional office; regional A&R will come under me." Ebert, who continues to report to Cheng, also retains responsibility for corporate communications. He joined EMI in mid-September 2002 from Universal Music Asia Pacific, where he had been VP responsible for creative services, regional A&R, and corporate communications under Cheng, who exited as chairman in July 2002.

STEVE MCCLURE

Warner Music Spain has acquired leading Spanish indie label Fononmusic for an undisclosed sum. Fononmusic's catalog will be marketed and distributed by Warner's DRO EastWest arm; Fononmusic's publishing operation, Pentamusic, will be administered by Warner/Chappell Music Spain. Fononmusic was founded in 1968 and was a leading Spanish label during the '70s. Warner and DRO were founded in 1982, and Warner president Saul Zaentz (who retires Jan. 31) says he approached Fononmusic to fill the pre-'80s catalog vacuum. "It was a mathematical calculation," Zaentz says. "Now we have a '70s catalog."

HOWELL LLEWELYN

Farnham To Be Heard Overseas Again?

Success At Home In Australia Prompts European Return After Four-Year Absence

BY CHRISTIE ELIZER

MELBOURNE, Australia—In Australia, vocalist John Farnham ended 2002 with his BMG album *The Last Time* shipping more copies than any other domestic album in the year and surpassing all expectations with ticket sales for his current tour. Next stop? Europe.

Booyed by that confirmation of the artist's enduring popularity at home, BMG Australia and Farnham's management are planning a return to the European market after a four-year absence. The singer enjoyed a huge hit across the region with "You're the Voice" in 1987 and had another European hit in 1991 with "Chain Reaction." He retains a significant fan base in Germany, the Netherlands, Scandinavia, and the U.K.—in fact, Farnham was actually born in Essex, England, but moved to Australia in 1959, at age 10.

NOW IS THE TIME FOR 'LAST TIME'

BMG is negotiating to release *The Last Time* in the region in mid-2003. "John Farnham can be a big adult contemporary act in Europe with this album," BMG Australia managing director Ed St. John says. Farnham is scheduled to play the European summer festival circuit around the time of the album's proposed release there.

Since its Oct. 16, 2002, release in Australia, the album has shipped 210,000 units (triple-platinum) here.

St. John believes that figure will be 350,000 when the tour ends mid-2003. Although BMG claims Farnham is the country's best-selling artist—the label says he has shipped 4.8 million albums domestically across his 35-year career—major radio networks here now say the 53-year-old does not fit their formats.

So when BMG set up the release

Adeelaide, reports that Farnham's recent shows have added impetus to sales of *The Last Time* and the 1997 compilation *Anthology 1*. Lucas Englert, buyer at another independent outlet—Swells Sounds Music Centre in Margaret River, Western Australia—adds, "His fan base is wide, from 17-year-olds to people in their 50s."



FARNHAM (LEFT) AND ST. JOHN

of *The Last Time*, TV was a priority. In the week of the album's release, the national free-to-air Seven Network screened *An Audience With John Farnham*, during which the singer performed and fielded questions from a celebrity audience. The prime-time special gained 1.7 million viewers, as did a career retrospective, *The Farnham Years*, screened by Nine Network (also national and free-to-air) 24 hours earlier. St. John says, "Those two specials set the record through the roof—the album never left the top three after that."

Will Walker, buyer at single-store independent Compact Disc Shop in

well over expectation."

The tour's major-city run, which wound up before Christmas, shifted 250,000 tickets at an average \$108 Australian (\$61). A regional run ending June 3 in Cairns is expected to bring in a further 220,000 tickets at \$95 Australian (\$53.50) a head. Farnham's manager Glenn Wheatley, managing director of Sydney-based Talentworks, says, "No one else here is doing figures like these—they're well over expectation."

QUITTING WHILE AHEAD

Farnham's current trek began Nov. 7, 2002, at Melbourne's Rod Laver Arena. The title of the album and tour is significant, he tells *Billboard*, although perhaps not quite as final as it might sound. "I want to quit touring when I'm at the top," Farnham says, "rather than wait until the day no one shows up to the gigs." Future touring will be restricted to theater venues rather than the current arenas and "big-top" tented events, Farnham says he also wants to experiment with big-band and country records and has ideas for TV projects.

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Crunchy Frog Makes International Leap

BY CHARLES FERRER

COPENHAGEN—Taking its name from a Monty Python comedy sketch, Danish indie label Crunchy Frog has found plenty to laugh about since forming in 1994 in Copenhagen as an outlet for unsigned rock band Thou.

Its latest coup was licensing highly rated garage band the Raveonettes to Columbia for the world exclusive Denmark last October. The two-album deal was cut on the strength of an eight-track EP, *Whip It On*, which streeted domestically in May 2002. The set of three-minute songs all played on three chords in the key of D-flat minor, was re-packaged by Columbia as the Raveonettes' debut album and sent to retail Nov. 19, 2002, in the U.S.

Meanwhile, the band is putting the finishing touches on a follow-up—this time recorded in the key of B-flat major.

"Our ambitions from the beginning were to aim at exports, because there are limits to what you can sell in Denmark," co-founder Jesper Røfelt says. A streamlined operation with a staff of four and a freelance-booker agent, Crunchy Frog was set up at the crest of the grunge wave by Røfelt and fellow Thou members Jesper "Yeb" Reginal, Jesper Sand, and Ulrik Petersen. "Instead of waiting for the majors to listen to demo, we created the label," Røfelt explains. "You get taken seriously, and products get reviews."

Initially, Crunchy specialized in alternative rock music, but in 1998 it

signed pop-rock act Superheroes and licensed it to Virgin and P.I.A.S. for territories outside Denmark. Røfelt notes, "It was our first real A&R task, and things really got going."

Another major that has turned to Crunchy Frog as a source for A&R is Universal, which snapped up the European rights, excluding Denmark, for

novelty act Junior Senior. The duo's "Move Your Feet" (released in May 2002) by Crunchy and distributed in Denmark by EMI) reached No. 4 on the *Music & Media* Hot 100 Singles Eurochart and made the top 20 in Sweden and Holland. Universal has slated both single and debut album *D-D-Don't Stop the Beat* for release via Mercury in the U.K. Feb. 24 and March 10, respectively.

"Crunchy goes into things wholeheartedly," Copenhagen-based Universal A&R director Claus Lundt Petersen says. "You don't listen to trends but to music and have faith in their community. Right now, they've got the nucleus of the Danish hit machine."

As Petersen attests, Crunchy Frog's roster is like a community. Superheroes singer Thomas Trolsen provided the vocals for "Move Your Feet," and Raveonette guitarist Sam Wagner also plays in Tremelo Beer Gut alongside lead singer Reginal, who additionally lends his drumming talents to Junior Senior. "Call it incest or a family disease," Røfelt quips, "but what's vital is that all of our bands are just that—wants-and-all bands!"



RØFELT

Shakira's 'Laundry Service' Cleans Up Across Europe

BY PAUL SEXTON

LONDON—The Platinum Europe year finished with a flourish. In December 2002, the International Federation of the Phonographic Industry (IFPI) announced that 13 albums had passed the 1 million European shipments mark, the highest monthly total since last January, albeit slightly down from the 15 certifications for December 2001.

Multi-platinum international females led the way on the latest list, while rap, vintage rock'n'roll, and contemporary rock also closed the year well. Shakira's *Laundry Service* (Epic), fresh from being named No. 1 on the *Music & Media* Europe Top 100 Albums chart of 2002, crests 4 million European shipments. The Colombian star had two singles from that album in the Eurochart Hot 100 Singles of 2002: "Whenever, Wherever/Suerte," at No. 2, and "Underneath Your Clothes" at No. 5.

The latest accolade follows the December European leg of Shakira's ambitious Tour of the Monkeys. Sony Music Europe (SME) senior VP of marketing Julie Borchard says the artist was in Europe repeatedly throughout the course of the campaign, "adding with a laugh: 'In a sense, we

had a problem getting airplay records to go away, [they] lasted so much longer than we expected."

Borchard says worldwide sales of *Laundry Service* are currently at 10 million, and SME will now put its promotional muscle into both "The One," the fourth single from that set, and Shakira's *Grandes Éxitos* album of Spanish-language hits.

Whitney Houston is the other quadruple-platinum female on the list, but not with her current release. With *Whitney* (Arista) apparently peaking at No. 34 on the weekly European Top 100 in its debut week in December, its predecessor, *My Love Is Your Love*, reaches 4 million. Released in November 1998, the album raced to European triple-platinum in 1999, and it now draws level with its U.S. certification from the Recording Industry Association (RIAS) in May 2000.

Erinna's *The Eminem Show* (Aftermath) rises to 3 million, as does Elvis Presley's *30 #1 Hits* (RCA). Eminem was the highest-placed

male artist on the Top 100 Albums chart of the year, at No. 4, with Presley at No. 11. "All I can say is that we've sold 8 million worldwide, and we're cock-a-hoop," BMG Entertainment senior marketing manager Charlie Stanford says. He adds that options are being explored for the company's next Presley catalog venture, currently unnamed but with a likely September release worldwide.

Rockers Nickelback and Metallica were both back among the honours in December. Nickelback's *Silver Side Up* (Roadrunner) moved to double-platinum after reaching its first 1 million last May, as did Metallica's *S&M* (RCA). In 1994, Metallica won the San Francisco Symphony Orchestra. Currently working on a new album, Metallica has announced European festival dates for June.

Seven albums received their first Platinum Europe recognition on the December list. It is an outstanding month for the Virgin-distributed Innocent label,

which wins awards for two sophomore sets, Blaise's *One Love* and Atomic Kitten's *So Good*. It is the first European award for the female trio from Liverpool, with an album that debuted at No. 1 in the U.K. in September but has also made a sturdy imprint in such other markets as Germany, Austria, Switzerland, and Holland.

Blaise's *One Love* was one of the retail highlights of the U.K. holiday market, holding at No. 2 behind Robbie Williams' *Twelve Way*. The quartet's success builds on the Platinum Europe platform achieved last March with its debut album, *All Rise*.

Phil Collins' *Testify* (Face Value/East West) is newly platinum, adding to the star's previously IFPI-rated *Hit* compilation (1998, certified triple-platinum last November) and his last studio release, *Dance Into the Light* (platinum in 1996).

The latest list also bestows platinum status on Italian staple Zucchero's 2001 release, *Shake* (Polydor); Elton John's *Greatest Hits 1970-2002* (Mercury); David Gray's *A New Day at Midnight* (Virgin; East West); and Jennifer Lopez's *This Is Me... Then* (Epic). For more information, visit www.ifpi.org.



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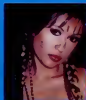
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These Days/ Rascal Flatts /LYRIC STREET
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BETWEEN THE TOP 100

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over the Counter

by Geoff Mayfield

NOT A SPRINT, BUT A MARATHON: Prior to this week, all but five of the 66 albums that had reached No. 1 on The Billboard 200 since the dawn of 2000 began their chart lives in the top slot. It seems almost poetic, if not profound, that **Norah Jones**, an artist whose music defies cookie-cutter categorization, bucks the trend by reaching the list's summit in her 46th chart week (2-1, 108,000 units).

Exposure garnered from her five Grammy Award nominations is the catalyst for her move to the top. Her *Come Away With Me* is the only album this week to exceed 100,000 units, and in a transition week where most albums sell less than they did in the week before, only one other title in the top 20 has a decline less steep than her 8.5% slide.

While the Grammy nod provides a lift, Jones' Blue Note debut has flexed its muscles for the past couple of months, posting gains for five straight weeks leading up to Christmas. *Come Away With Me*, which bowed at No. 139 in the March 16, 2002, issue, logged increases in 25 of its next 45 chart weeks.

This is the list's seventh week inside the big chart's top 10 and its 46th at No. 1 on the Top Contemporary Jazz chart, as Jones' outing becomes the first album in Blue Note's 64-year history to reach The Billboard 200's top rung.

GRAMMY'S GAL: For many of the Grammy Awards' first 44 years, the announcement of its nominations led to media attention and had little consequence at the cash register. That began to change in 1996 when **Joan Osborne** rose 33-21 in the week that she snared multiple nominations, but, concurrently, led single "One of Us" was swelling at multiple radio formats, which may have obscured the Grammy nod's impact on her rookie album.

In 1998, the nominations were one of the factors that helped **Paula Cole** skip ahead 122-91, the first step in an ascent that would eventually lift her to a peak of No. 20 in the wake of her performance at the Grammys. The following year, when **Lauren Hill** captured a head-turning 10 nominations, her album rebounded 10-2, and in every year since, at least one act has climbed to prominence on the road between nominations and Grammy telecast. And, be it coincidence or contributing factor, each of the ones who have done so in that time are female artists.

In 2000, **Macy Gray** rose from a pre-nods rank of No. 102 to a post-show peak of No. 4, while **Diana Krall** hiked from No. 179 to No. 56 during those same weeks. Krall's next album entered at No. 92 the following year, the only time in Billboard 200 history that a jazz album started inside the top 10. Grammy exposure helped **Jill Scott** progress from No. 92 in January 2001 to, eventually, No. 17, while **India.Arie** re-entered at No. 139 last year after she scored eight nominations, rising to No. 14 after the telecast.

With her move to No. 1, it appears **Norah Jones** has already been cast as this year's Grammy intrigue, but don't discount eight of her five, another newcomer who collected five nods. The next Billboard 200 will reflect the impact of her appearances on *Saturday Night Live* and *Dateline*, as well as retail campaigns and key-market TV ads that are in place. *Lavigne's Let Go*, which holds at No. 3, has spent only two of its 32 chart weeks outside the top 10.

Also parlaying nominations into chart traction is rookie **Joe Nichols**, whose 23% gain earns Greatest Gospel on Top Country Albums (19-16) and a No. 123 entry on The Billboard 200. *Bacilos*, which enters Top Latin Albums with a 20% gain (No. 70); and *Directions in Music* by **Herbie Hancock**, **Michael Brecker**, and **Roy Hargrove**, which re-enters Top Jazz Albums at No. 21.

UP, UP AND AWAY: Next issue's sales charts will measure the sales omph of the 30th Annual Music Awards. Without any sales reports to confirm my instincts, my gut says **Christina Aguilera** and **Shania Twain** will be among the acts who benefit most from the Jan. 13 telecast.

Meanwhile, without any Grammy nominations to boost of, **Joe as I e r Lopez** has the smallest decline of any album in the Billboard 200's top 20, advancing 6-2. Her album's rise seems to be fed by new single "All I Have," (13-8 on Top 40 Tracks and 25-18 on Hot R&B/Hip-Hop Airplay). Figure it's got the radio, because she didn't make any TV appearances during the tracking week, and it's been at least a couple of weeks since I heard any mention of her engagement to **Ben Affleck**.

On a housekeeping note, this issue's sales charts reflect the reorganization of Universal's country labels under the Universal Music Group Nashville umbrella and Univision Music Group taking over sales functions of the Fonovisa label.



Singles Minded



by Silke Petroski, Mistal Patel, Wade Jensen

SORELY MISSED: In a bittersweet move, **Aaliyah** advances 5-1 on the Hot R&B/Hip-Hop Singles & Tracks chart with "Miss You." The first single from *I Care 4 U*, which is No. 1 on the Top R&B/Hip-Hop Albums chart, "Miss"

takes the lead on the chart, pushed by a 20% rise in airplay for a total audience of 56.9 million. "Miss" is Aaliyah's first posthumous No. 1 and only the third No. 1 single of her career on this chart, following her first single in 1994, "Back & Forth" (which appears on the new album), and "If Your Girl Only Knew" in 1996. *I Care 4 U* is a blend of some of her previous hits and previously unreleased tracks, including "Don't Know What to Tell Ya," which was produced by **Timbaland** and will be the next track released to radio.

THREE CROWNS: For the first time in a year, there are three different songs occupying the No. 1 slots on The Billboard Hot 100, Hot 100 Airplay, and Hot 100 Singles Sales charts. **Eminem's** "Lose Yourself" maintains its rank at No. 1 on the Hot 100 for a 12th (and most likely last) week by a slim 104-point margin over "Bump, Bump, Bump" by **BKZ & P. Diddy**, which rises 4-2. "Bump" moves to the top of Hot 100 Airplay at 7-1 with an audience impression total of 103 million listeners, the lowest total for No. 1 on that chart since **Alicia Keys'** "Fallin'" triumphed with 102.4 million in the Aug. 18, 2001, issue. Though "Lose" trails "Bump" by 2 million listeners, it is able to remain at No. 1 on the big chart due to lead in both sales points (of the 12-inch vinyl) and playlist reports from stations not monitored by Nielsen Broadcast Data Systems.

Ending **Madonna's** reign of 11 weeks at No. 1 on Hot 100 Singles Sales is **Kid Rock** Featuring **Allison Moore's** "Picture," which scans 5,000 units. The sales points from that single are combined with the radio airplay of both the **Rock/Moore** and **Rock/Sheryl Crow** versions to determine the track's No. 24 Hot 100 rank (Singles Minded, *Billboard*, Nov. 16, 2002).

BKZ was involved the last time we had three different songs top the Hot 100 and its companion Airplay and Singles Sales charts. The group had the No. 1-selling single with "Uh Huh" in the Jan. 12, 2002, issue, while **Usher** topped the airplay chart with "U Got


It Bad" and **Nickelback** held the No. 1 post on the Hot 100 with "How You Remind Me." BKZ should slide into the Hot 100's slot next issue, but any slip might open the door for **Nelly's** "Air Force Ones" (No. 4) to step in. Only 650 points separate the top four songs on the chart this issue, the tightest race since that aforementioned August 2001 issue when **Key's** chart-topping "Fallin'" was only 450 points ahead of the No. 4 title, "Where the Party At" by **Jagged Edge** Featuring **Nelly**.

WHERE IT COUNTS: In its third week atop Hot Country Singles & Tracks, **Mark Wills'** "19 Somethin'" lands a tie for the biggest one-week detections total in the past 18 months, a feat that also places him in a two-way tie for third place among country's most-played titles for the past 10 years. With 6,167 detections, Wills' single matches the star **Keith Urban's** "Somebody Like You" achieved during its first of six weeks at No. 1 in the Oct. 19, 2002, issue. At that time, Urban's total was the biggest one-week sum the chart has ever seen since **Donna Summer's** "I'm Ready" collected 6,306 plays in the July 21, 2001, issue, thus breaking the band's own record for the most spins per item in "Arazed" collected 6,204 plays in the Aug. 14, 1999, issue.

Elsewhere on the chart, **Sanny Kershaw** posts his highest solo debut to date, as "I Want My Money Back" opens at No. 55. Previously, Kershaw's highest solo debut was a No. 57 start with "Vidalia" in July 1996.

CLUB HOPPIN': Nabbing Greatest Gospel/Airplay honors on Hot R&B/Hip-Hop Singles & Tracks for a second time this month, 50 Cent's "In Da Club" leaps 23-7, giving him his first appearance in the top 10. The 16-position advance puts him in a league of his own, as "Club" earns the distinction of having the largest positional increase into the top 10 by an airplay-only track.

Every other title to enter the top 10 with an equal or larger hike in rank since we revised the chart to include airplay-only titles in 1999 did so with bulk points from sales rather than airplay. Most recently, "Loverboy" by **Mariah Carey** Featuring **Da Brat & Lauric** and "Bootylicious" by **Destiny's Child** rose 50 and 15 positions to step in, respectively, in the Aug. 4, 2001, issue following retail releases of those tracks.

Sales data compiled by  Nielsen SoundScan

[illegible]

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
99	87	17	VARIOUS ARTISTS	Various Artists	23	149	136	116	BON JOVI	Scence	2
100	80	21	DAVE MATTHEWS BAND	Busted Stuff	1	150	146	135	NICKELBACK	Silver Side Up	2
101	102	106	ALISON KRAUSS + UNION STATION	Live	36	151	137	109	CHARLOTTE CHURCH	Prologue: The Best Of Charlotte Church	76
102	109	105	VARIOUS ARTISTS	WOW Hits 2003	34	152	133	164	SOUNDTRACK	Drumline	133
103	117	125	KIDZ PO KIDS	Kidz Rap 2	37	153	141	120	GEORGE HARRISON	Brainwashed	18
110	110	127	BECK	Sea Change	8	154	NEW		RA	From One	154
105	97	113	DAVE MATTHEWS BAND	Live At Fillmore Field Boulder Colorado	9	155	119	95	VARIOUS ARTISTS	New 10	2
104	93	101	SOUNDTRACK	Lizzie McGuire	61	156	139		GARY ALLAN	Alright: Day	39
107	127	111	MICHAEL W. SMITH	Worship Again	14	157	100	158	ANDY KATZ	Diamond Process	14
103	129	121	CLIPSE	Lord Wilma	4	158	122	145	SOUNDTRACK	A Walk To Remember	34
109	115	105	SHERYL CROW	C'mon, C'mon	2	159	NEW		SUSAN DESCHESI	Writ For Me	91
110	115	114	KEITH URBAN	Golden Road	11	160	166	113	THE FLAMING LIPS	Yoshimi Battles The Pink Robots	50
111	99	101	SYSTEM OF A DOWN	Toxicity	1	161	153	150	SHAGGY	Lucky Day	24
108	110	112	TAPROOT	Whiccom	9	162	167	111	SOUNDTRACK	Spirit: Stallion Of The Cimarron	40
118	123	123	GEORGE STRAIT	The Road Less Traveled	9	163	185	165	BARRY MANILOW	Station Manlow	3
114	120	175	SOUNDTRACK	Fold In Fall	53	164	167		K-CI & JOJO	Emotional	61
115	NEW	7	THE EXIES	Insertion	115	165	120	114	VARIOUS ARTISTS	Totally Hits 2002: More Platinum Hits	21
105	110	110	STONE SOUR	Stone Sour	46	166	165	102	JAMES TAYLOR	October Day	2
130	162	9	THE DONNAS	Spend The Night	117	167	167		SOUNDTRACK	The Wild Thornberrys Movie	167
110	88	88	LAWKIN PARK	(Reunion)	2	168	146	144	NAAPY ROOTS	Watermelon, Chickens & Gritz	24
113	143	111	VARIOUS ARTISTS	(Worship: A Total Worship Experience)	60	169	NEW		NICHOLE NORDENMAN	Women & Spies	136
121	183	4	NEXT	The Next Episode	120	170	176	195	MARK WILLS	Greatest Hits	140
121	55	4	VIVIAN GREEN	Love Story	93	171	164	153	LIFEHOUSE	Stanley Climber	7
122	104	118	NEW FOUND GLORY	Sticks and Stones	4	172	NEW		ANNE MURRAY	Country Cousins	109
114	NEW	10	JOE NICHOLS	Man With A Memory	107	173	181	156	LED ZEPPELIN	Empty Days & Later Days: The Best Of Led Zepplin Years One And Two	116
114	113	130	EVE	Eve-elution	6	174	173	190	JAZZIE S	Power In Numbers	15
122	147	11	HEATHER HEADLEY	This Is Who I Am	38	175	157	152	LEANN RIMES	Twisted Angel	12
126	111	124	DASHBOARD CONFESSIONAL	MTV Unplugged V.2	11	176	NEW		FILIP MOE	From The Roots To The Top	33
135	147	17	SEETHER	Ditchman	9	177	184		DEROBAR COX	The Merging After	38
126	163	5	SMILEZ & SOUTSTAR	Crash The Party	128	178	NEW		MICHAEL W. SMITH	Worship	20
116	140	140	PHIL COLLINS	Tenally	30	179	154	122	PUSH	Round Room	46
130	139	155	TALIA KWELI	Quintity	21	180	192		DAVID BOWIE	Best Of Bowie	70
131	124	103	PEARL JAM	Bust Act	5	181	149	169	LAS KETCHUP	Las Ketchup	65
132	150	20	SOUNDTRACK	The Lord Of The Rings: The Fellowship Of The Ring	29	182	NEW		SOUNDTRACK	Brown Sugar	16
133	191	5	PACESETTER	200 KMH In The Wrong Lane	133	183	NEW		DIAMOND RICK	Completely	23
104	100	93	U2	The Best Of 1990-2000 & B-Sides	3	184	NEW		SOUNDTRACK	Odyssey From Eve	164
123	123	134	LL' FUP	Underground Legend	12	185	194		INCUBUS	Morning View	10
126	160	179	KYLE MINOGUE	Fever	3	187	NEW		LOS BUKIS	36 Individuals	187
126	176	17	LOUIE DEVITO	N.Y.C. Underground Party 5	68	188	172	177	SHAKIRA	Laundry Service: Whisked And Drind	112
132	154	8	GZA/GENIUS	Legend Of The Liquid Mind	75	189	150	171	STEVE WONDER	The Definitive Collection	35
139	151	64	THE VINES	Highly Evolved	11	190	190	174	MERCURY	Sparks For	41
140	147	76	BOB DYLAN	The Bootleg Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Reunion	56	191	NEW		TRACE ADKINS	Chrome	59
111	112	117	CRAIG DAVID	Silicone Than Your Average	32	192	177		SHAKIRA	Greatest Exits	80
152	167	64	AMERIE	All I Have	9	193	150	140	SHAKIRA	Laundry Service	3
138	143	69	JIMMY EAT WORLD	Jimmy Eat World	31	194	161	160	BONE THUGS-N-HARMONY	Thug World Order	12
144	129	121	KORN	Untouchables	2	195	NEW		GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
145	142	26	AEROSMITH	O Yeah! Ultimate Aerosmith Hits	4	196	171	185	XZIBIT	Man vs Machine	3
146	78	4	STYLENA JOHNSON	Chapter 2: The Voice	126	197	NEW		FLOETRY	Floetrix	19
146	157	19	TRICK DADDY	Thug Hybrid	8	198	182	137	KENNY G	Paradise	9
148	125	36	THE WHITE STRIPES	White Stripes	61	199	NEW		ERICK SERMON	Road	72
						200	NEW		INTERPOL	Turn On The Bright Lights	158

Rank	Last Week	Artist	Album	Weeks on Chart	Label
1	1	TONY BENNETT & K.D. LANG	DUET NUMBER 1	3	Mercury Nashville
2	1	DIANA KRALL	A Wonderful World	1	Blue Note
3	1	NATALIE COLE	Love Is Power	1	Mercury Nashville
4	1	DIANA KRALL	The Look Of Love	1	Blue Note
5	1	STEVE TYRRELL	This Time Of The Year	1	Mercury Nashville
6	1	JOHN COLTRANE	A Love Supreme (Deluxe Edition)	1	Mercury Nashville
7	1	STEVE TYRRELL	Standard Time	1	Mercury Nashville
8	1	JANE MONHEIT	In The Sun	1	Mercury Nashville
9	1	CASSANDRA WILSON	Belly Of The Soul	1	Mercury Nashville
10	1	KARRIN ALLISON	In Blue	1	Mercury Nashville
11	1	JOHN COLTRANE	Coltrane For Lovers	1	Mercury Nashville
12	1	WAYNE SHORTER	Footprints Live!	1	Mercury Nashville
13	1	HARRY CONNICK, JR.	Songs I Heard	1	Mercury Nashville
14	1	ROSEMARY CLOONEY	The Last Concert	1	Mercury Nashville
15	1	DAVE HOLLAND BIG BAND	What Does Arson	1	Mercury Nashville
16	1	VARIOUS ARTISTS	Verve/Unheard	1	Mercury Nashville
17	1	PATRICIA BARBER	Verve	1	Mercury Nashville
18	1	TONY BENNETT	Playin' With My Friends: Bennett Sings The Blues	1	Mercury Nashville
19	1	JACKY TERRASSON	Smile	1	Mercury Nashville
20	1	KEELY SMITH	Keely Sings Bossa-Style With Friends	1	Mercury Nashville
21	1	HERB GRANTZ/MICHAEL BRECKER/JOHN HARGROVE	Don't Be Mean: Celebrating Miles Davis's Jazz Masters	1	Mercury Nashville
22	1	STAN GETZ	Getz For Lovers	1	Mercury Nashville
23	1	CHARLIE HADEN WITH MICHAEL BRECKER	American Dreams	1	Mercury Nashville
24	1	TIERNY SUTTON	Something Cool	1	Mercury Nashville
25	1	BRAD MEHLDAU	Largo	1	Mercury Nashville

LAST WEEK		WEEK		JAZZ ALBUMS™		Sales data compiled by Nielsen SoundScan		Title	
LAST WEEK	WEEK	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART
1	1	NORAH JONES	1	1	1	1	1	1	1
2	2	KENNY G	1	2	2	2	2	2	2
3	3	VARIOUS ARTISTS	1	3	3	3	3	3	3
4	4	BWB	1	4	4	4	4	4	4
5	5	AL JARREAU	1	5	5	5	5	5	5
6	6	FOURPLAY	1	6	6	6	6	6	6
7	7	NORMAN BROWN	1	7	7	7	7	7	7
8	8	KEIKO MATSUKI	1	8	8	8	8	8	8
9	9	KENNY G	1	9	9	9	9	9	9
10	10	VARIOUS ARTISTS	1	10	10	10	10	10	10
11	11	BONEY JAMES	1	11	11	11	11	11	11
12	12	MASQUE	1	12	12	12	12	12	12
13	13	KIM WATERS	1	13	13	13	13	13	13
14	14	TOWER OF POWER	1	14	14	14	14	14	14
15	15	WILL OWNING	1	15	15	15	15	15	15
16	16	VARIOUS ARTISTS	1	16	16	16	16	16	16
17	17	MATSA	1	17	17	17	17	17	17
18	18	BOBBY LYLE	1	18	18	18	18	18	18
19	19	HERB ALPERT	1	19	19	19	19	19	19
20	20	PETER WHITE	1	20	20	20	20	20	20
21	21	JIMMY SOMMERS	1	21	21	21	21	21	21
22	22	JOE SAMPLE	1	22	22	22	22	22	22
23	23	LEE RITTENOUR	1	23	23	23	23	23	23
24	24	VARIOUS ARTISTS	1	24	24	24	24	24	24
25	25	VARIOUS ARTISTS	1	25	25	25	25	25	25

◆ Albums with the greatest sales units this week. ◆ Recording Industry Assn. Of America (RIAA) certification for net shipment of 100,000 album units (Gold). ◆ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numbers following Platinum or Diamond symbol indicate album's multi-platinum level. For total sales, see *Endnote* on page 100. ◆ RIAA multiplies shipments by the number of discs and/or other types. ◆ RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Gold). ◆ Certification of 200,000 units (Platinum). ◆ Certification of 400,000 units (Multi-Platinum). ◆ Asterisk indicates LP is available. ◆ *Weekend* Impact shows albums released from *Weekend* this week. ◆ *EW* indicates pop or present *Weekend* artist. ©2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

LAST WEEK	ARTIST	ALBUM & NUMBER OF DISTRIBUTING LABEL	WEEKS AT No. 1	PEAK POSITION
1	ANDREA BOCELLI	1 ST NUMBER 1 (8)	33 Weeks At Title	Sentimental
2	BARBARA PRINDEMHOE NATIONAL ORCHESTRA OF POLAND (STRUGAL)	The Pagan Sinfonia	1	1
3	GLENN GOULD	State Of Wonder	1	1
4	RENEE FLEMING	Bel Canto	1	1
5	CARRERAS-DOMINGO-PAVAROTTI	The Best Of The 3 Tenors	1	1
6	YOYO MA	Classic Yo-Yo	1	1
7	VANESSA-MAE	The Best Of Vanessa-Mae	1	1
8	VARIOUS ARTISTS	No. 1 Piano Albums	1	1
9	VALERIA KASHIF	Queens Symphony	1	1
10	CECILIA BARTOLI	The Art Of Cecilia Bartoli	1	1
11	CHANTICLEER	Our American Journey	1	1
12	PLACIDO DOMINGO	Sacred Songs	1	1
13	VARIOUS ARTISTS	Piano Dreams: Music To Inspire	1	1
14	MARIA CALLAS	The Very Best Of Maria Callas	1	1

DATE	LAST WEEK	ARTIST	INFORMED & NUMBER OF TITLES	DEBUTING LABEL	TITLE
1	1	JOSH GROBLAN ●	10	THE NUMBER 1 (10)	Josh Groblan
2	2	JOSH GROBLAN ●	10	THE NUMBER 1 (10)	Josh Groblan in Concert
3	3	CHARLOTTE CHURCH ●	10	THE NUMBER 1 (10)	Prelude: The Best Of Charlotte Church
4	4	RUSSELL WATSON ●	10	THE NUMBER 1 (10)	Encore
5	5	BOND ●	10	THE NUMBER 1 (10)	Shine
6	6	MARIO FRANGOULIS ●	10	THE NUMBER 1 (10)	Sometimes I Dream
7	7	ANDREA BOCELLI ●	10	THE NUMBER 1 (10)	Gli Di Trovati
8	8	SARAH BRIGHTMAN ●	10	THE NUMBER 1 (10)	Classics
9	9	ASELIN DEBSON ●	10	THE NUMBER 1 (10)	Sweet Is The Melody
10	10	CHARLOTTE CHURCH ●	10	THE NUMBER 1 (10)	Enchanted
11	11	BOND ●	10	THE NUMBER 1 (10)	Romantic
12	12	ANDREA BIELLI ●	10	THE NUMBER 1 (10)	Dreaming
13	13	RUSSELL WATSON ●	10	THE NUMBER 1 (10)	The Voice
14	14	THREE MO' TENORS ●	10	THE NUMBER 1 (10)	Three Mo' Tenors
15	15	YO-YO MA & THE SILK ROAD ENSEMBLE ●	10	THE NUMBER 1 (10)	Silk Road Journeys: Where Strangers Meet

LAST WEEK	ARTIST	IMPACT & NUMBER OF DISTRIBUTING LABELS	TITLE
1	VARIOUS ARTISTS LIVE AT THE MET	100 NUMBER 1 SINGLES	4 Weeks At Number 1 Pure Moods Inc.
3	JIM BRICKMAN JIM BRICKMAN		Love Songs & Lullabies
4	GEORGE WINSTON PURE MUSIC VOL. 1	Night Divides The Day: The Music Of The Doors	
7	ALAN PARSONS THE ALAN PARSONS PROJECT	Daily Time: The Collection	
2	LORIE LINE THE LORIE LINE	Sharing The Seasons	
5	VARIOUS ARTISTS THE MUSIC OF THE SEVENTIES	Wideman Hill Christmas	
7	ESTEBAN ESTEBAN	Eternal Love	
9	2002 THE MUSIC OF 2002	Sacred Waters	
11	JIM BRICKMAN JIM BRICKMAN	Simple Things	
5	VARIOUS ARTISTS THE MUSIC OF THE SEVENTIES	A Peaceful Christmas	
8	TIM JANIS THE MUSIC OF THE SEVENTIES	A Thousand Summers	
10	JOHN TEASDALE JOHN TEASDALE	The Power Of Love	
12	SECRET GARDEN SECRET GARDEN	Once In A Red Moon	
8	VARIOUS ARTISTS THE MUSIC OF THE SEVENTIES	A Wideman Hill Christmas	
13	KARUNESH KARUNESH	Nirvana Cafe	

Sales data for Classical, New Age, and Kid Audio charts compiled by  Nielsen SoundScan

30 CLASSICAL FAVORITES	VARIOUS ARTISTS
MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
GERCHOWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
INDIANA	VARIOUS ARTISTS
CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
INDIANA	VARIOUS ARTISTS
CLASSICAL MASTERPIECES: CLASSIC FOR EDUCATION	VARIOUS ARTISTS
INDIANA	VARIOUS ARTISTS
CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
INDIANA	VARIOUS ARTISTS
BEETHOVEN: PIANO SONATAS	VARIOUS ARTISTS
INDIANA	VARIOUS ARTISTS
CLASSICAL MASTERPIECES	VARIOUS ARTISTS
INDIANA	VARIOUS ARTISTS
BEST OF CLASSICAL MASTERPIECES	VARIOUS ARTISTS
INDIANA	VARIOUS ARTISTS
EVENING WITH FRIENDS	VARIOUS ARTISTS
INDIANA	VARIOUS ARTISTS
FOR WHEN YOU'RE ALONE	VARIOUS ARTISTS
INDIANA	VARIOUS ARTISTS
CLASSICAL MASTERPIECES: BEST OF CLASSICAL FAVORITES	VARIOUS ARTISTS
INDIANA	VARIOUS ARTISTS
MOZART: 25 FAVORITES	VARIOUS ARTISTS
INDIANA	VARIOUS ARTISTS
CLASSICAL MASTERPIECES: BEST OF VALDES	VARIOUS ARTISTS
INDIANA	VARIOUS ARTISTS
25 PIANO FAVORITES	VARIOUS ARTISTS
INDIANA	VARIOUS ARTISTS

TOP CLASSICAL MIDLINE	
BABY MOZART UNITED STATES	VARIOUS ARTISTS
10 GREATEST CLASSICS 21 CLASS	VARIOUS ARTISTS
ART OF BECOVINA DE UNIVERSAL CLASSICS GROUP	HANNOES DESIGN
THE CLASSICAL LIVE CLASSICS ANGEL	VARIOUS ARTISTS
ROMANTIC ADAGIOS DECA UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
PORELLA, CANTON & OTHER BAROQUE DECA UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
THE 41 OPERA AURAL DECA UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
BEST OF THE MILLENNIUM DECA UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
ESSENTIAL BAROQUE DECA UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
ELITE BACH UNITED STATES	VARIOUS ARTISTS
ESSENTIAL GUITAR DECA UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
ESSENTIAL VIOLIN DECA UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
MOON'S BABY BETHOVEN UNITED STATES	VARIOUS ARTISTS
THE ONLY CLASSICAL CD YOU NEED DECA UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS

between \$3.50 and \$12.50. CDs with wholesale price lower than \$3.50 appear on Classical Budget.

[illegible]

Focus Issues

EQ 4 - The Path To Platinum / U.K.
Issue date: Nov 29 • Ad close: Nov 2

European Quarterly CD Compilation

442074206067

LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK	
LAST WEEK	PEAK POSITION	TITLE	ARTIST	LAST WEEK	PEAK POSITION	TITLE	ARTIST
4	1	Bump, Bump, Bump	THE NOTORIOUS B.I.G.	47	3	Gossip Falls	THE NOTORIOUS B.I.G. (FEAT. MONIE LO)
1	1	Love Yourself	WIKITONKIS	27	2	Literatons Of The Rich And Famous	WIKITONKIS
3	1	Air Force Ones	WIKITONKIS	29	2	Wankers	WIKITONKIS
4	1	Beastie	WIKITONKIS	27	2	She'll Leave You With A Smile	WIKITONKIS
5	1	10 Minutes & Cya	WIKITONKIS	26	1	Fabulous	WIKITONKIS
2	1	Work It	WIKITONKIS	43	6	Made You Look	WIKITONKIS
7	12	I'm With You	WIKITONKIS	34	4	When I'm Gone	WIKITONKIS
14	6	Cry Me A River	WIKITONKIS	34	4	Pictures	WIKITONKIS
10	13	All I Have	WIKITONKIS	30	3	Disenchanted	WIKITONKIS
13	10	Men We	WIKITONKIS	42	6	The Body	WIKITONKIS
12	9	Don't Wish My Men	WIKITONKIS	38	7	Full Into Me	WIKITONKIS
18	18	Lambada	WIKITONKIS	32	7	When The Last Times	WIKITONKIS
18	9	Minimize	WIKITONKIS	35	6	Peraside	WIKITONKIS
17	7	Jenny From The Block	WIKITONKIS	30	4	Do That	WIKITONKIS
11	7	The Gates Of	WIKITONKIS	46	2	Just Women On Mad	WIKITONKIS
15	16	She Hate Me	WIKITONKIS	41	32	Satisfaction	WIKITONKIS
16	16	Unbreak My	WIKITONKIS	41	31	Them	WIKITONKIS
17	17	Love Is My Life (An Ode To The Hip)	WIKITONKIS	35	7	What's Your Dood?	WIKITONKIS
18	18	Their Menace	WIKITONKIS	26	20	Lost Love Brn	WIKITONKIS
39	39	Justicia	WIKITONKIS	25	20	Guess The Light	WIKITONKIS
21	21	10 Sonshair	WIKITONKIS	48	48	Make It Clap	WIKITONKIS
24	24	I Don't	WIKITONKIS	53	53	You Can't Run Beautiful	WIKITONKIS
30	30	Year 2000 In A Wonderful	WIKITONKIS	44	44	Cry	WIKITONKIS
23	23	Family Portrait	WIKITONKIS	50	50	Something	WIKITONKIS
55	55	In The Club	WIKITONKIS	36	36	Dilemma	WIKITONKIS
91	91	Dessens	WIKITONKIS	51	51	Let Me Tell You (With Her Love)	WIKITONKIS
53	53	Tell Me (What's On's On)	WIKITONKIS	54	54	Always	WIKITONKIS
54	54	How You Gonna Act Like That	WIKITONKIS	52	52	All My Love	WIKITONKIS
57	57	Don't Know Why	WIKITONKIS	57	57	Men To Men	WIKITONKIS
61	61	Men To Men	WIKITONKIS	67	67	Sick Of Being Lonely	WIKITONKIS
67	67	Sick Of Being Lonely	WIKITONKIS	60	60	Thn Red	WIKITONKIS
68	68	Fire Again	WIKITONKIS	56	56	Fire Again	WIKITONKIS
68	68	A Lot Of Things Different	WIKITONKIS	58	58	No One Knows	WIKITONKIS
68	68	No One Knows	WIKITONKIS	59	59	Teases To Me	WIKITONKIS
68	68	Teases To Me	WIKITONKIS	69	69	All The Things She Said	WIKITONKIS
69	69	All The Things She Said	WIKITONKIS	75	75	Blowin' Me Up (With Her Love)	WIKITONKIS
69	69	Blowin' Me Up (With Her Love)	WIKITONKIS	64	64	Red Rag Top	WIKITONKIS
69	69	Red Rag Top	WIKITONKIS	70	70	In A Little While	WIKITONKIS
69	69	In A Little While	WIKITONKIS	71	71	Cover Cuts In Me	WIKITONKIS
69	69	Cover Cuts In Me	WIKITONKIS	72	72	Unusually Universal	WIKITONKIS
69	69	Unusually Universal	WIKITONKIS	73	73	Brokenheartsville	WIKITONKIS
69	69	Brokenheartsville	WIKITONKIS	74	74	Bother	WIKITONKIS
69	69	Bother	WIKITONKIS	74	74	On These Days	WIKITONKIS

Records with the greatest regressors increase. © 2003, iWU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio tracks service, 924 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by the number of spins received on the radio. The chart is based on the week ending April 13, 2003. www.nielsen.com and www.soundscan.com

JANUARY 25 2003		Billboard		HOT 100 SINGLES SALES™	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
4	3	4	3	4	3
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9
10	10	10	10	10	10
11	11	11	11	11	11
12	12	12	12	12	12
13	13	13	13	13	13
14	14	14	14	14	14
15	15	15	15	15	15
16	16	16	16	16	16
17	17	17	17	17	17
18	18	18	18	18	18
19	19	19	19	19	19
20	20	20	20	20	20
21	21	21	21	21	21
22	22	22	22	22	22
23	23	23	23	23	23
24	24	24	24	24	24
25	25	25	25	25	25
26	26	26	26	26	26
27	27	27	27	27	27
28	28	28	28	28	28
29	29	29	29	29	29
30	30	30	30	30	30
31	31	31	31	31	31
32	32	32	32	32	32
33	33	33	33	33	33
34	34	34	34	34	34
35	35	35	35	35	35
36	36	36	36	36	36
37	37	37	37	37	37
38	38	38	38	38	38
39	39	39	39	39	39
40	40	40	40	40	40
41	41	41	41	41	41
42	42	42	42	42	42
43	43	43	43	43	43
44	44	44	44	44	44
45	45	45	45	45	45
46	46	46	46	46	46
47	47	47	47	47	47
48	48	48	48	48	48
49	49	49	49	49	49
50	50	50	50	50	50

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail stores, music purchases, and internet sales records collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

Labels Hope To Dial Up Wireless Windfall

Continued from page 1

anti-piracy for the U.K., Ireland, and Continental Europe. "That 'now' culture is alive and well with the internet feeding it to people with PC and broadband connections and so on. If the mobile phone were a huge business, and on the demographic side, for us it's certainly an extremely important business. It coincides very much with our core audience, who are using their mobile phones every hour of the day."

Universal Music International senior VP of strategic marketing and commercial affairs Bert Cloeckaert agrees. "While phone is a huge business, and on the demographic side, for us it's certainly an extremely important business. It coincides very much with our core audience, who are using their mobile phones every hour of the day."

THE BOOM IN MOBILE USE

U.K.-based wireless-research company EMC forecasts that the number of mobile-phone subscribers in Western Europe will jump to 364 million in 2004 from the current 304 million. The number in Eastern Europe will leap 176 million from 18.5 million during the same period and to 188.5 million from 148 million in North America. The Asia-Pacific region will surpass Western Europe as the largest single market next year, with more than 399 million cell-phone users there compared with the current 302 million.

U.S. wireless-content service provider Moviso states that 550 million consumers internationally will be subscribing to wireless entertainment by next year, increasing to 775 million in 2006.

Ericsson Pride of Ear to Earth, a consultancy to the music and mobile industries, says: "The mobile operators have reached saturation point in terms of peer-to-peer (P2P) voice traffic and also peer-to-peer text messaging. The market going forward is in premium content nature—picture messaging, music clips, and the like."

Explaining why the telcos are homing in on music, Pride continues, "Mobile operators are keen to look at music to grow average revenue per user, and they are looking to engage with the music business from two angles: The first is to use music as a tool for acquiring and retaining customers, and the second thing is to grow revenue from the user base."

One barrier to both the music and the telcos' hopes is the slow pace of these new markets is how to split the money.

Universal Music elabs business-development director Dan Whitley tells *Billboard*, "In the U.K., the people I've spoken to at our company, as well as other companies else-

where in the music industry, believe that if the telcos were not so aggressive about the revenue splits, the market would be much bigger. It's just not economically viable for us to do many of the services."

But Pride believes interagency exists in both camps. "The mobile-phone companies and the music companies want to work together, but they work to different agendas, and they work to different time frames," he says. "If this relationship is to be fruitful, both sides have to understand more about the business models that each other has, and they have also got to show some flexibility."

Highlighting one of the major benefits of the mobile-phone technology, Kara comments, "For us, it's potentially a much more secure environment [than the Internet], as the culture of mobile phones is one of paying every time you touch the buttons. There are a few unique factors there that could make it a lucrative market."



That's a point not missed by the telcos, which are also getting in on the game. Paul Myers, CEO of London-based P2P music-subscription company Wippit, says, "What we are hoping to do is offer our services as part of the mobile-phone service; it would still be branded Wippit, but it would extend our capabilities to reaching you while you are mobile."

"We are also looking at the possibility of doing streaming from one phone to another or [from] your PC to your mobile. So there's already been a number of ways there's a possibility you can actually stream everything you've downloaded to your PC onto your mobile phone. But it's very early days."

One company with which Wippit has already forged a link is Shazam, the U.K.-based mobile song-identification service that enables users to learn the name of a song and its artist when an audio sample is "tagged" from a mobile-phone handset.

Shazam marketing director Vijay Sreenivas says the company is developing its service to boost music sales. "Anybody who has tagged a track on Shazam can be sent a message reminding them when that particular track is released. As technology progresses, we will be able to say to people, 'Take this message

into a particular retailer and receive a discount.'"

"We are launching a new service [this spring] called SongMail," So-lanki continues. "Basically, when you hear a cool new track in a bar or a club, for instance, SongMail allows you to send a 30-second clip of that track to your friends. Also we can target people who tagged certain tracks with that artist's new single, sending them a 30-second clip of the new single a day before it goes to radio."

MARKETING MUSIC CONTENT

One company acting as a middle-man between the music and mobile-phone industries is wireless music player Musiwave. T. Parisi says that the company provides content to mobile-phone companies in seven European markets, including Vodafone, Europe's biggest operator; France Telecom and its Pan-European service, Orange; Spain's Telefonica; and Germany's Deutsche Telekom. Parisi says that the company is also working with the U.K.'s BT.

According to CEO Gilles Babinet, Musiwave is supplying such content as polyphonic ring tones and screen-savers to Vodafone Live, the new multimedia service Vodafone is offering in Europe on the latest color-screened phones, and they have an integrated digital camera. Additionally, on some handsets made by French manufacturer Sagem and German company Siemens, subscribers to Musiwave's Musiwave Service can download clips of full-recorded tracks.

With this scenario and the fast-growing ring-tones market, the music industry has started to generate income from wireless distribution.

Whitley explains, "The real market at the moment is in very simple technology—and this you have in the U.S., as well—as like ring tones and also what are called interactive voice-response services, which are basically like your telephone banking procedures that ask you to 'press 1 to go here, press 2 to go there.' In our scenario, that's 'press 1 to listen to rock songs, press 2 to listen to pop songs, press 3 to send that song to a friend.'"

Regarding the revenue that ring tones can generate, Whitley reveals, "Our company in the U.K. has just released a [dance] compilation CD [*Clubland II*], and every track on that CD has a code, which allows you to buy the ring tone of that particular track. Tens of thousands of pounds of ring tones have been sold so far."

For copyright owners, ring tones break down into both mechanical and performance rights. The mechanical right applies to the reproduction and download of a ring tone, while the performance rights in during streaming and listening of the ring tone before it is purchased.

To date, most ring tones have been covers of original music, and they are mostly in the pop or rock composition only. Recently, more sophisticated polyphonic ring tones have emerged based on original sound recordings. These trigger an additional royalty stream, which the record companies can claim themselves or through such

third parties as the U.K.'s Phonographic Performance Ltd.

"Where more direct business starts to come in is the evolution of ring tones," Kara says. "Slowly emerging are actual audio ring tones that use the master recording, and that's where the intellectual property of the recording companies comes into play."

In the U.K., the Mechanical-Copyright Protection Society has collected "well in excess" of £1 million (\$1.6 million) in mechanical fees for ring tones since 1999. The revenue has stepped up considerably during the past two years; for the first two years of the period, it had collected a mere £150,000 (\$240,000). Moreover, sister organization the Performing Right Society has installed a system for collecting royalties for the public performance of ring-tones and calculates earnings of about £100,000 (\$160,000) to date.

According to the new "Mobile Music" report from London-based telecoms-research company Bas-



kerville—one of the Informa Media Group—authors' societies collected £71 million worldwide from ring-tone sales in 2002. This represented a 58% jump from \$45 million in 2001.

\$1.5 BILLION FOR RING TONES

However, the fees taken by the collection societies appear to be a drop in the bucket when it comes to ring-tone revenue. Informa Media Group analyst Simon Dyson says the total revenue generated from ring tones internationally could be as much as \$1.5 billion last year, with the bulk of the copyright income going to dedicated composers whose works are not necessarily registered with copyright organizations.

Baskevile says the pricing varies from \$1.83 per ring tone from mobile operator Vodafone in Australia to \$1.55 from Orange in the U.K., 99 cents from Cingular Wireless in the U.S., and 35 cents via Telcel in Brazil.

The use of music could continue to increase as telcos try to recoup their outlay on new technology. Europe's leading mobile operators have paid more than \$100 billion for their third-generation (3G) mobile-phone licenses. They move to pass along some of the cost to customers in the form of high-

speed wireless Internet services or the high-resolution color display screen that 3G promises.

That massive investment is a bonus for the music industry, Kara contends. "Because so much money has been invested in licenses and all the rest of it, they've got to find ways to get that back. That's going to be about making mobile services in the broader sense all the more attractive."

But music industry executives are also looking at the introduction of 3G having a significant impact soon. "The [launch] of 3G seems to be longer as a time scale, but the upside of that is that the companies seem to be getting more pragmatic about getting the best out of what they've got now."

NTT DoCoMo, Japan's biggest wireless-phone operator, proved there was a demand for Internet-enabled wireless content with the huge popularity of its iMode service on 2G phones. It is working with such European operators as France Telecom and KPN to bring iMode to Europe.

NTT DoCoMo was also the first operator to launch a 3G service, Foma, in October 2001, although media reports indicate the take-up has been rather slow in Japan, with users complaining that the first 3G phones are too expensive and have a battery life too short. This is a lesson that its European 3G counterparts, including Vodafone, France Telecom, Deutsche Telekom, and Dutch group KPN will have to bear in mind when they roll out their 3G services from 2004 onward.

NTT DoCoMo's operator expected to hit European retail shelves is Hutchison 3G, a subsidiary of Hong Kong-based telco group Hutchison Whampoa. It has asked Moviso to provide licensed music for its services.

Kara adds, "One of the ideals that people are looking at is delivering short message that says, 'The new Radiohead single is out now, do you want it?' And you just click 'yes,' and it comes down the line into your phone. But in truth, moving big chunks of data [around] mobile networks is still a big job, and it's real."

Myer, concurring, referring to Apple's portable MP3 player: "The ideal situation would be an iPod that can make phone calls or a phone with an iPod-type capacity built in. But in 2003, that isn't going to happen."

Looking ahead, though, Kara is confident that the building blocks are slowly falling into place. "If you look at the new [mobile-phone] handsets, their graphics capability is immensely improving, and the devices are all of a sudden becoming much more music-oriented. The use of music in music is marketed today is very much an audiovisual experience."

But Pride warns the music companies that they will need to be innovative to start reaping the rewards. "You can't just send out a prereleased music clip and expect that to be the end of it. The industry has to have the hope that is going to be a sustainable revenue model," he says. "The music companies have to get hold of the devices, look at how consumers use those devices, and give the consumers something they didn't know they wanted in the first place."

Lack Brings Open Mind To Sony

Continued from page 1

Lack says. He expects that some answers may be devised "when I get [to Sony] and spend time with the terrific people already here who have already spent a lot of time grappling with these issues."

In addition to tackling the big-picture issues, Lack says he must also focus on the problems that are specific to Sony Music, which in the first six months of the current fiscal year has reported an operating loss of \$132 million on sales of \$2.36 billion. He notes, "We have to stop the bleeding—there is no question we have to get in front of that."

But he says speculation about Lack's premature "I have made no comment on cutbacks. I have no predisposed ideas on virtually any of the issues that are facing my [Sony] colleagues."

WILL MOTOOLA'S CREW REMAIN?

In a separate *Billboard* interview, Stringer says "it's too soon" to determine if there will be changes in the SME management team. But he adds, "Chopping people is a very dangerous thing. People coming in and walking roughshod over people, [we're] not going to do that." For his part, Lack says he has "inherited a great group from Motola."

That group includes SME vice chairman Mel Liberman, executive VP Michele Anthony, executive VP/FCO Kevin Kelleher, and senior VP Al Smith; Sony Music International chairman Robert M. Bowlin and president Rick Dobbis; Columbia Records group chairman Don Jenner; Epic Records Group chairman Dave Grew and president Polly Anthony; Sony Music Distribution president Danny Yarbrough; Sony/ATV Music Publishing chairman Paul Russell and president Richard Rowe; and Sony Disc Manufacturing president James Frische.

Artist managers are hoping that Lack will stick with many of those senior executives. "I would make my first priority to re-sign Michele and Donnie," says Jim Guerinet, who manages No Doubt, Beck, and Columbia Records acts at the Offspring.

Similarly, Arthur Spivak, whose management firm handles Sony artists Tori Amos, Zack de la Rocha, and Vengaboys, says, "We're all hoping, for the sake of our artists, that Andrew Lack is confident enough about the people he has in place to let them continue to do what they want, which is to make and sell records."

Whatever the case, some change is likely. Several senior executives are said to have been considering retirement even before the latest turn of events. Stringer says he is not aware of any such plans.

He is aware, however, of concerns about Lack being an industry outsider. But he says he asked many industry contacts for advice on his search and "didn't get any insider choices." Further, he felt it was time to consider more than just the music in making the decision.

Stringer says it is "appropriate and vital" that decisions in the industry typically have been driven by "the pursuit of music and artists." That's why "Polly and Donnie should continue to pursue what they do best."

But now the industry is facing a major transition period, with many important issues—such as digital-rights management, artist relations, the erosion of the retail base, and providing value for the customer—all "coagulating in a dramatic manner." That required the installation at Sony of someone "who is broad enough and flexible enough" to address all the issues.

"There is a turning point here, and we have to look in the mirror and say, 'It's time for a change,'" Stringer says. "Everyone recognizes that something is broken... what is needed is leadership to figure this out together."

'Everyone recognizes that something is broken... what is needed is leadership to figure this out together.'

—HOWARD STRINGER,
SONY CORP. OF AMERICA

Some industry executives say that they see the fact that Lack is from outside the industry as a positive, because the industry needs people that will look at the business differently.

RETHINKING THE PROCEDURES

Indeed, both Stringer and Lack indicate that rethinking standard industry procedures is part of the mission, although they note yet again that they will draw on the expertise of the SME management team to address such issues.

Part of that means dealing with the former artist-related issues.

While they indicate a willingness to address such matters, Stringer adds that artists must concede some points, too. "We have to say to the artist: I know that you think that the Internet might be a way to break away from the record company, but so far it hasn't worked. It is showing us that you need marketing that the labels provide."

The customer is also pressing for change, particularly in the pricing structure of music. "The pressure is there from the customer—I don't think anyone will deny it," Lack says. "It depends on what the value proposition is that we can give to the customer."

Likewise, Stringer adds that Sony must listen to the retailer and that conversations must take place on "what we can do together to solve [the industry's] problems. Instead of being selfish and trying to achieve the maximum profit at each other's expense, we have to share it."

Stringer brushes aside questions about SME's relationship with Sony corporate in Japan. It has been much-reported that Motola went to great lengths to maintain his autonomy from Japanese management.

But Stringer does note that Sony is in a lot of businesses—movies, videogames, and entertainment hardware—that are facing many of the same issues as music. He also says that there are many ways for the various parts of Sony to work together to increase revenue. "This means there is a need for a lot of horizontal communication to bring all these things together," he says. "It's something that Japan cares about, [with which] I am prepared to help."

Finally, Stringer dismissed Wall Street speculation that Sony is planning to spin off its entertainment assets. "We have no plans," he says, although he adds the caveat about "never saying never." And in answer to whether Sony Music would consider acquiring another major, Lack says, "We always want to be open to any opportunities. That said, Sony in the past has been smart about not getting too involved in what looks like a bad deal [when other labels were up for sale]."

Additional reporting by Melinda Newman and Todd Martin in Los Angeles.

Ruling Leaves Foes With Little Recourse

Continued from page 1

older works available online without paying royalties. The U.S. District Court and the U.S. Appeals Court rejected the appeal, siding with copyright owners.

Recording Industry Association of America president/general counsel Gary Sherman hails the 7-2 ruling as "a decisive and important victory for creators and consumers. The Supreme Court has affirmed the importance of the copyright system and the authority of Congress to adapt it in response to evolving markets and international developments."

ASCAP president/Chairman Marilyn Bergman characterizes the

decision as "a huge victory for individual songwriters and composers." BMI president/CEO Frances Preston says, "The Court's unambiguous decision is a landmark in the battle to protect the works of every songwriter, composer, and music publisher and will have far-reaching effects."

Carey Ramos, counsel for the National Music Publishers' Assn., calls the decision "a ringing endorsement of copyright as the 'engine' that drives creativity and free expression and the democratic process to which the framers [of the Constitution] entrusted the writing of copyright laws."

Jay Rosenthal, co-counsel for the Recording Artists Coalition (RAC), says the ruling "is a clear signal to the public domain sector that is trying to exploit art without paying artists that Congress has the sole authority to determine copyright term. Should recording artists succeed on the work-for-hire issue, the additional copyright term will be enjoyed by the artists' heirs as it should be."

In affirming the loss of Congress by extending the copyright term, the decision left little recourse for opponents of the current law. Their likely course of action is to push for a wider interpretation of fair use.

Indeed, Fred von Lohmann, senior intellectual property attorney for the Electronic Frontier Foundation, tells *Billboard*: "What this tells us is that if copyright term is no longer going to be a meaningful limit on the owner's side, it just redoubles the urgency for the protection of fair use and the other exceptions and limits to copyrights."

Klaus Krueger, co-founder of digital-consumer.org, a Palo Alto, Calif.,



BERGMAN

based consumer-rights organization, says, "Today's Eldred ruling is bad for consumers, bad for innovation, and ultimately bad for America." He adds, "With the court's decision to affirm the monopoly privileges of content holders, the only remaining counterbalance is a set of consumer fair-use rights."

But given the court's slant, it seems unlikely that Congress can be prodded to address the fair-use issue.

Justice Ruth Bader Ginsburg, who wrote the majority opinion, said from the bench that the Constitution "gives Congress wide leeway to prescribe 'limited terms' for copyright protection and allows Congress to secure the same level and duration of protection for all copyright holders, present and future." She also said the court was "satisfied" that the CTEA "does not run afoul of the First Amendment." Justices John Paul Stevens and Stephen G. Breyer dissented.

In oral argument Oct. 9, 2002,



PRESTON

Justice Sandra Day O'Connor reflected the comments of the other justices when she stated, "I can find a lot of fault with what Congress did. It flies directly in the face of what the framers of the Constitution had in mind—but the question is, does it violate the Constitution?"

The CTEA was passed by Congress Oct. 7, 1998. In addition to the new life-plus-70 term, the term for older works created and renewed before the 1976 Copyright Law revision was extended to 95 years from the earlier 75-year term.

An adverse ruling by the court also could have affected music-industry international-trade relations because the European Union and other developed markets also provide copyright terms of life of the author plus 70 years. If the U.S. is not in compliance, other countries could elect not to offer "home-country" equal protection to U.S. recordings and compositions.



GINSBURG

Touring Gets Top Billing As Stable Revenue Stream

Continued from page 1

out, we all worry, "What if the Internet has gone crazy to the point where no one is buying albums anymore?" he continues. "Maybe people will be even more computer-savvy and not buy albums, but the live shows will always sell."

That is not to say touring does not have its own problems, including decreasing per-show attendance and escalating ticket prices (*Billboard*, Dec. 28, 2002). Still, 2002 was a record year for touring, with upward of \$2 billion in tickets sold worldwide. And, increasingly, it appears that labels are casting a jealous eye toward the concert busi-



LAW

ness as more than just a promotional tool for records.

"The touring industry is in better shape than the record companies these days," says Don Law, co-CEO of Clear Channel Entertainment (CCE), the world's largest promoter. "I would venture to say that touring is a more stable revenue stream for artists than royalties right now."

Veteran artists and their managers are well aware of touring's elevated stature—even in a world where live performances were always an important force. "I've always considered touring the biggest priority," says Irving Azoff, manager of such acts as Eagles and Christina Aguilera. "If you don't have a fan base from touring, you won't have to worry about how many records you sell."

A newer player on the national scene, Chad Kroeger of Nickelback, says his band has always placed the emphasis on touring. "Hardly any bands recoup [on albums], but every band knows how to make money on the road. More and more, it's turning out that these little discs are like greeting cards or previews of what your show is going to be like live."



TAKAC

As Go Go Dolls' Robby Takac puts it, touring is the new barometer for success. "You used to be able to base it on whether you were selling records, but the world's changed," he says. "Now it's based on the shows and they're bigger and better than ever. We're getting our biggest numbers ever. Good cowboys hang on until the end."

Matchbox Twenty's Rob Thomas agrees. "It can't be about record sales anymore. We want to get to that point where you don't have to have a radio hit to sustain you. I don't think we're there yet, but we're a lot closer."

Touring offers a better profit margin and return on sweat equity for acts than recording and is an area where artists can still exert total creative control. In simple terms, an artist can expect to take home with 50%-65% of ticket sales, which can be four times the artist's cut of gross CD sales.

"Artists are simply not making a fair amount of money on the traditional record deal," says John Scher, former promoter and current artist manager. "With touring, most artists are making a really fair amount of money, and everyone involved in the process is making a reasonably fair return on their investment and sweat equity."

The road is filled with artists who have continued to sell out concerts without the benefit of current radio airplay. "We've trusted our ability to continue to sell records and have songs on the radio," partner Ronnie Dunn adds. "We're really shocked and amazed that we've been able to continue to do that, but our long-term plan was to do like Buffett and a lot of artists have done, where you can still go sing and play and do what you love to do if you bring them a great show every year."

The 2002 *Billboard* list of top tours bears out that touring often sustains careers when record sales are moot: Half of the top 25 touring

acts did not enjoy hit albums for the year and in some cases did not have any current product at all. "The top touring artists to a large degree are way past their prime of selling records," Scher notes. "The industry has spawned this sort of second-touring business of acts who aren't selling a lot of records [but are] doing profitable business for everybody."

SHOULD LABELS GET A CUT?

With touring revenue becoming more attractive, record labels appear increasingly interested in getting in on the action. In October 2002, EMI negotiated a deal with Robbie Williams that, in exchange for a healthy advance, includes a share of publishing, merchandising, and touring revenue (*Billboard*, Oct. 19, 2002). Additionally, BMG chairman/CEO Rolf Schmidt-Holtz has said that BMG will pursue similar deals with appropriate artists. Representatives for BMG and EMI declined to be interviewed for this story.

Such developments raise a big red flag for artist managers. "For many years—from the inception of our business, really—record companies have looked at touring as simply a way to sell records," says Tony Dim-



BROOKS & DUNN

itrides, manager for such acts as Tom Petty and Fleetwood Mac. "Now that their business model is faltering, I'm hearing more and more from them. 'Well, you guys have the touring, and we don't have that. I don't think that's for any reason other than they're trying to find more revenue. The record companies have no justification, in my view, to believe they are entitled to any piece of the touring pie.'"



NICKELBACK



GUERINOT

Other managers share Dimitrits' dim view of the labels' motivation. "These deals are almost like arbitrage: It's like a banking deal. The labels are saying, 'We're going to use your money to mitigate risk and give you some return,'" says Jim Guerinot, whose clients include No Doubt, Beck, and Social Distortion. "The premise is that the labels should get touring money because [they say], 'We spend all the money getting the branding.' But by everyone's estimate, 90% of these acts fail. If you fail 90% of the time, how much is you and how much is the artist? If [labels] were successful with the artists 100% of the time, that may be different."

Buck Williams, booking agent for such acts as R.E.M. and co-manager of Widespread Panic, flatly states labels "deserve nothing" from touring. "Their mission has nothing to do with touring. They're in the business of selling records, and they believe that's the only career an artist has selling records."

Scher says the industry is transitioning toward more partnerships in all phases of an artist's career. "It's a matter of throwing the old model out the window," he says. "I think we'll see both new and veteran artists entering into new arrangements where they are in a partnership with the record company and management." He says that "everybody involved in risk and decision-making would be rewarded from income streams as record sales, publishing, touring, and merchandising."

There are certain multifaceted companies that are already involved in tour earnings. "As a production company, we always have been a part of touring and merchandising, and as a management company we're always part of it," says teen-pop guru Lou Pearlman, who wears manager, label head, and all-around director hats via his Orlando, Fla.-based Transcontinental companies. But, he adds, "on the record-label side, a straight record deal has never taken in touring and merchandising, because we've been told it would be a conflict of interest."

Some are taking a wait-and-see attitude as the new landscape develops. "To say we'd never consider it would be silly," Phish manager John Paluska says. "But I have a very hard time imagining us doing that. We control our publishing, merchandising, and tour-

ing in-house, and I know we all like it that way. I don't think in general that artists are going to be very receptive to that. It's important to have checks and balances."

Even so, record companies will always benefit, if indirectly, from tours. "This has always been a symbiotic relationship," CCE VP of touring Brad Wavra says. "Our job as promoters is to bring the same music to the masses, and if we do our job well, presumably you'll see album sales fall out of that in each market."

MAKING UP SHORTFALLS

Despite the decline in album sales in the overall market, managers do expect a proportionate increase in touring activity.

"Phish is going to tour as much as they're going to tour," Paluska says. "It's never a conversation that we'd better tour more because people aren't selling as many albums." Guerinot concurs. "I would never say, 'We sold half as many records; let's do twice as much touring.'"

Besides, because an artist is grossing more does not mean they are putting more into their pockets. Azoff says, "Costs are so much higher, as facilities, promoters, and Tick-



SODA

etmaster are all taking off the top."

Guerinot notes that a number of current recording artists have been able to increase concert attendance despite a decline in their album sales. For example, he notes that No Doubt's 1996 album, *Tragic Kingdom*, sold 17 million copies worldwide. At that time, the Interscope act sold out two Los Angeles arena dates. Its current album, *Rock Steady*, has sold a fraction of *Tragic Kingdom*'s numbers—2.4 million copies in the U.S., according to Nielsen SoundScan—yet on its latest tour, No Doubt sold out four Los Angeles arena dates. "And," Guerinot says, "I think people sense the sense that No Doubt are bigger than they've ever been."

Once that touring base is established—as Paluska notes, with careful cultivation and respect for the fans—an act can go on forever. "It is a good feeling to know that for the Phish guys, nobody can ever take our live show away from us," Paluska says. "Their popularity will go through up and downs, but [touring is] something that they can always fall back on. Musicians who can't do that face tough times."

Events Calendar

JANUARY

Jan. 19-23, **MIDEM 2003**, Palais des Festivals, Cannes, 212-370-7470.
Jan. 24, **MTV Asia Awards**, Singapore Indoor Stadium, Singapore, 212-258-8000.
Jan. 28-Feb. 2, **Country in the Rockies**, presented by the T.J. Martell Foundation, Club Med, Crested Butte, Colo. 615-401-2808.

FEBRUARY

Feb. 4-6, **Digital Content Delivery Expo (DCE Expo)**, San Jose Convention Center, San Jose, Calif. 978-474-1900.
Feb. 6-8, **Ninth Annual Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach, 646-654-4660.
Feb. 7-8, **15th Annual Frank Sinatra Celebrity Golf Tournament**, presented by the Barbara Sinatra Children's Center, Renaissance Emeraldia Resort, Indian Wells, Calif. 760-674-8447.

Life Lines

BIRTHS

Boy, Henry Aaron Hanley Eisenstein, to Kay Hanley and Michael Eisenstein, Dec. 24, 2002, in Boston. Mother is a solo recording artist and former lead singer of rock group Letters to Cleo. Father is the former guitarist of Letters to Cleo and is touring guitarist with Our Lady Peace.

Boy, Nathan Edward, to Judy and Jeffrey Zakim, Jan. 7 in Bridgeport, Conn. Father is manager of new-media marketing for Capitol Records, Jazz and Classics.

DEATHS

Richard Newell, 58, of unknown causes, date unknown, in Hamilton, Ontario. Also known as King Biscuit Boy, Newell had a strong international following as a blues singer/harmonica player. Throughout his career, Newell performed with Son Richard & the Chessmen, the Midnighters, and Canadian band Crowbar. He recorded as a solo artist with Canadian labels Daffodil Records and Stony Plain Records.

Feb. 9, **2003 San Francisco Governors Awards**, presented by the San Francisco chapter of NARAS, Grand Ballroom, Regency Building, San Francisco, 415-749-0779.

Feb. 17-20, **EventPro Forum 2003**, Green Valley Ranch Resort & Spa, Las Vegas, 866-738-3801.

Feb. 19-21, **34th Annual Country Radio Seminar & Trade Show**, Nashville Convention Center, 615-329-2615.

Feb. 20, **Brit Awards**, Earls Court, London, 44-207-385-1200.

Feb. 20, **Rhythm & Blues Foundation's 2003 Pioneer Awards**, Grand Ballroom, Manhattan Center, New York, 202-588-5566.

Feb. 20, **Seventh Annual Salute to Classical Music Honoring Matilav Rostropovich**, presented by NARAS, Waldorf Astoria Hotel, New York, 212-392-3777.

Feb. 21, **13th Annual MusiCares Gala Honoring U2's Rattle and Hum**, presented by NARAS, Marriott Marquis Hotel, New York, 212-392-3777.

Feb. 23, **45th Annual Grammy Awards**, Madison Square Garden, New York, 212-392-3777.

Henry Gibson, 60, of a heart attack, Dec. 19, 2002, in Stockholm. A renowned comic player/percussionist, Gibson began his career recording on Chess Records with artists like Odell Brown & the Organizers. Later working with jazz and soul acts like Donny Hathaway, Eddie Harris, and Walter Jackson, Gibson found his niche recording and touring with Curtis Mayfield for most of the funk/soul legend's career. He is survived by his wife, two children, and five siblings.

Robert Bennett Davis, 59, of cancer, Dec. 22, 2002, in Albuquerque, N.M. Davis began his career in the music industry as an attorney/artist manager, eventually becoming VP of MCA Records and, later, president of Riva Records, working with such artists as John Mellencamp and Tanya Tucker. From 1996 to 2002, Davis was proprietor of the music entertainment management and consulting firm Robert Davis Management. He is survived by his wife, two daughters, three step-children, four grandchildren, and two siblings. *Contributors can be made to the Robert B. Davis Memorial Fund, Pancreatic Cancer Action Network, 2221 Rosecrans Ave., Suite 131, El Segundo, Calif. 90245.*

MARCH
March 1-2, **Global Entertainment and Media Summit**, Le Bar Bat, New York, 973-228-4450.

March 5, **2003 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco, 377-93-43-69.

March 6-8, **2003 Million Dollar College Radio & Music Conference**, Radisson Hotel Atlanta South, Atlanta, 404-766-1275.

March 7-9, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York, 845-565-0903.

March 8, **34th Annual NAACP Image Awards**, Universal Amphitheatre, Los Angeles, 323-938-5268.

March 10, **18th Annual Rock & Roll Hall of Fame Induction Ceremony**, Waldorf Astoria Hotel, New York, 216-781-7625.

March 10, **Fourth Annual Beat Cellars Wine Dinner**, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville, 615-256-2002.

March 12-16, **South by Southwest (SXSW) 2003 Music Conference and Exhibition**, Austin Convention Center, 512-467-7299.

March 16-19, **2003 NARM and AFIM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, **Winter Music Conference 2003**, Radisson Deauville Resort, Miami Beach, 954-563-4444.

March 19, **Washington, D.C., Heroes Awards**, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

March 20, **18th Annual International Dance Music Awards**, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach, 954-563-4444.

March 22-23, **KLOS Mark and Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles, 615-256-2002.

March 26-29, **33rd Annual Recording Media Forum**, Loews Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

Submit items for Lifelines, Goodies and Events Calendar to: Margie Whitlire of Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90063 or at mwhitlir@billboard.com.

homefront

Billboard Music Group events & happenings

Latin Music Conference Taking Shape For 2003

The 2003 Billboard Latin Music Conference & Awards will take place May 5-8 at the Eden Roc Resort in Miami Beach as the centerpiece of the industry's annual Latin music week. The week's events culminate the evening of May 8 with the Billboard Latin Music Awards ceremony, which moves to a bigger home this year at the Miami Arena. The ceremony will again be televised by Telemundo.

This year's conference will feature the first Billboard Bash, to be held May 7 at BillboardLive. The bash will include awards presentations and performances by some of this year's Billboard Latin Music Awards finalists. (The finalists will be announced the week of Feb. 10.) Among other exciting conference features: showcases of the hottest new acts, the annual one-on-one superstar interview, an awards show after-party, the Heinen Lounges, networking events, and more cutting-edge industry panels than ever.



Also taking place as part of Latin music week will be the annual BMI Latin Awards, an invitation-only event recognizing the songwriters and publishers of BMI's most performed Latin songs of the past year. The BMI Awards will be held May 5 at the Eden Roc.

For more information on the Billboard Latin Music Conference & Awards, visit www.billboardevents.com or contact Michele Jaczanolo at 646-654-4660. For information on registration and group discounts, contact Phyllis Dermo at 646-654-4643. For sponsorship information, contact Cecilia Marquez at 646-654-4648. For hotel reservations, call 305-531-0000.

personnel DIRECTIONS

Sean Ross has been promoted to the new position of editor-in-chief of *Airplay Monitor*. He was group editor of the four *Monitor* publications, which have been consolidated into a single weekly edition.



ROSS

Ross was radio editor of *Billboard* from 1988 to 92. He left to become PD of R&B oldies station WGCI-AM Chicago and also served as an A&R manager for Profile Records. He rejoined the *Billboard* family in 1995 as editor of *Airplay Monitor* and was promoted to group editor shortly thereafter. With the efforts of Ross and his staff, *Monitor* has been transformed from a data-only publication to a full-service radio programming trade publication.

"With a career that has spanned radio, records, and publishing, one would be hard-pressed to find a more informed or respected trade journalist than Sean Ross," says *Airplay Monitor* publisher Jon Gynny, to whom Ross reports. Ross is based in *Airplay Monitor*'s New York office.

UPCOMING EVENTS

BILLBOARD/AIRPLAY MONITOR RADIO SEMINAR & AWARDS

Feb. 6-8 • The Eden Roc Resort • Miami Beach

BILLBOARD MUSIC & MONEY SYMPOSIUM

March 6 • The St. Regis Hotel • New York City

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

May 5-8 • The Eden Roc Resort • Miami Beach

For more information: Michele Jaczanolo 646-654-4660 • mj@billboard.com

▼ **vnu business publications**

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STAR'S TREK, THE NEXT GENERATION: However you classify her, **Norah Jones** is the top chart story of the week, as her album *Come Away With Me* captures the top spot on The Billboard 200 in its 46th week on the chart. Jones is also in her 46th week at No. 1 on Top Contemporary Jazz Albums. Her album entered that chart in pole position the week of March 16, 2002, and has occupied that slot ever since.

When it comes to highest position on The Billboard 200, Jones has outdistanced her famous father, **Ravi Shankar**. The legendary sitar player has charted with five albums. The highest-ranked was *Ravi Shankar at the Monterey International Pop Festival*, which reached No. 43 in 1968.

Shankar last appeared on The Billboard 200 in 1975 with *Shankar Family & Friends*, produced by **George Harrison** and released on his Dark Horse imprint. Jones did not appear on this album, as she wasn't born until March 30, 1979. Only once before has an album by a female artist that went to No. 1 on a jazz album chart also topped The Billboard 200. That album was *Unforgettable With Love* by Natalie Cole, which advanced to No. 1 the issue of July 27, 1991. Three other female artists with No. 1 albums on The Billboard 200 have also appeared on the jazz charts: Anita Baker, whose *Billboard 200* No. 1 was *Giving You the Best That I Got* in December 1988; Sade, who held sway for two weeks on The Billboard 200 in February 1986 with *Promise*; and **Diana Ross**, who reigned for two weeks with the soundtrack to *Lady Sings the Blues* in April 1973.

8 MILES, 12 WEEKS: Eminem is No. 1 for the 12th week on The Billboard Hot 100 with "Lose Yourself" (Shady/Interscope). That makes the song from the *8 Mile* soundtrack the longest-running No. 1 of the 21st century.

"Lose Yourself" is also the most successful rap song of all time, surpassing the 10-week run of "Dilemma" by **Nelly** featuring **Kelly Rowland** and the 11-week run of "I'll Be Missing You" by **Puff Daddy & Faith Evans** featuring **112**.

If "Lose Yourself" slips down the chart next issue, it will be only the second chart-topper of the rock era to end its run after 12 weeks. In 1959, "Smooch" by **Santana** featuring **Rob Thomas** led the list for a dozen weeks.

Using weeks as No. 1 as a criterion, "Lose Yourself" is now one of the top nine songs of the rock era.

'DRUM' BEAT: Richard Rodgers and Oscar Hammerstein's *Drum Song* is back on Broadway in a revised version, starring **Lea Salonga**. The cast album, issued by JRC, debuts at No. 24 on Top Independent Albums. The first original cast album of *Flower Drum Song* spent three weeks at No. 1 in February 1959.

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Perini



Tanya Donelly

Healing Hands: Respond II

Tanya Donelly has been first-hand how domestic violence can debilitate women and disrupt families. "It was horrible," the singer/songwriter recalls, "watching this strong, educated, intelligent, wonderful friend of mine victimize herself and refuse to deal with the problem. She just wasn't able to reclaim herself."

That's one of the reasons Donelly, a one-time member of modern rock outfits Bely and the Breeders, became involved with *Respond II*, a two-CD compilation featuring 32 contemporary female artists, to be released Jan. 22 by Catalyst Disc/Signature Sounds.

Proceeds will benefit families affected by domestic violence. Other participants include Sarah McLachlan, Joan Baez, Aimee Mann, Ani DiFranco, and Dolly Parton. While the outreach for *Respond II* is national, the first *Respond*, released in 1999, focused on the Boston area and featured regional artists. It was deemed the top critic's pick of that year by late *Billboard* editor in chief Timothy White.

"We were surprised and thrilled by the reaction following the first CD," *Respond II* co-producer Jessica Smyser says. "There was such enthusiasm, and people were interested in donating more songs toward such a positive message." In all, the first edition raised \$125,000 for the Respond organization, which provides a 24-hour hotline, emergency shelters, counseling, children's services, and outreach to victims.

"We really hope to take the subset of domestic violence out of the shadows and allow it to be talked about," Smyser says. "People need to know how to get help."

Smyser says the second edition is more upfront and perhaps more optimistic than the first *Respond*. "I like the fact that we've moved away from more intro-spective songs and have more outward-looking songs."

More than 150 folks volunteered time and services in putting the project together, she notes. "There are so many people who really care about what happens. I think we came out with a great collection that people will enjoy listening to, in addition to the good that it does."

CHUCK TAYLOR



Pick Up The Styx

Styx was recently in the studio to record tracks for a new studio album, *Cyclorama*, scheduled for release Feb. 18 on Sanctuary Records. Among the guests appearing on the set are members of **Tenacious D**, who are providing background vocals for the song "Kiss Your Ass Goodbye." Pictured, from left, are *Styx* vocalists/guitarist **Tommy Shaw**, **Tenacious D's Jack Black**, *Styx* drummer **Todd Sucherman**, and **Tenacious D's Kyle Gass**.



The King's Gold & Platinum

RCA's *Elvis 30 #1 Hits*, which has sold 3 million copies in the U.S., was graced with multi-platinum, platinum, and gold certification plaques from 27 countries Jan. 8—which would have been **Elvis Presley's** 60th birthday—at Graceland. On hand for the dramatic presentation were, from left, **Elvis Presley Enterprises president/CEO Jack Soden** and **BMG Strategic Marketing Group executive VP Joe DiMuro**.

Hooba In The House

Hoobastank gets up before getting down at the Global-Spectrum-manned Constant Center in Norfolk, Va., prior to its gig there last month. Not running away are, from left, venue director of marketing **Michael Kenney**, drummer **Chris Hesse**, guitarist **Dan Estrin**, vocalist **Doug Robb**, 96 X's **Donna Agrest-Seavey**, and bassist **Markku Lappalainen**.



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*Sometimes in a room full of shouting,
a whisper is the loudest voice ...*

Norah Jones

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- RECORD OF THE YEAR
("Don't Know Why")
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("Don't Know Why")
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(songwriter Jesse Harris for "Don't Know Why")
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